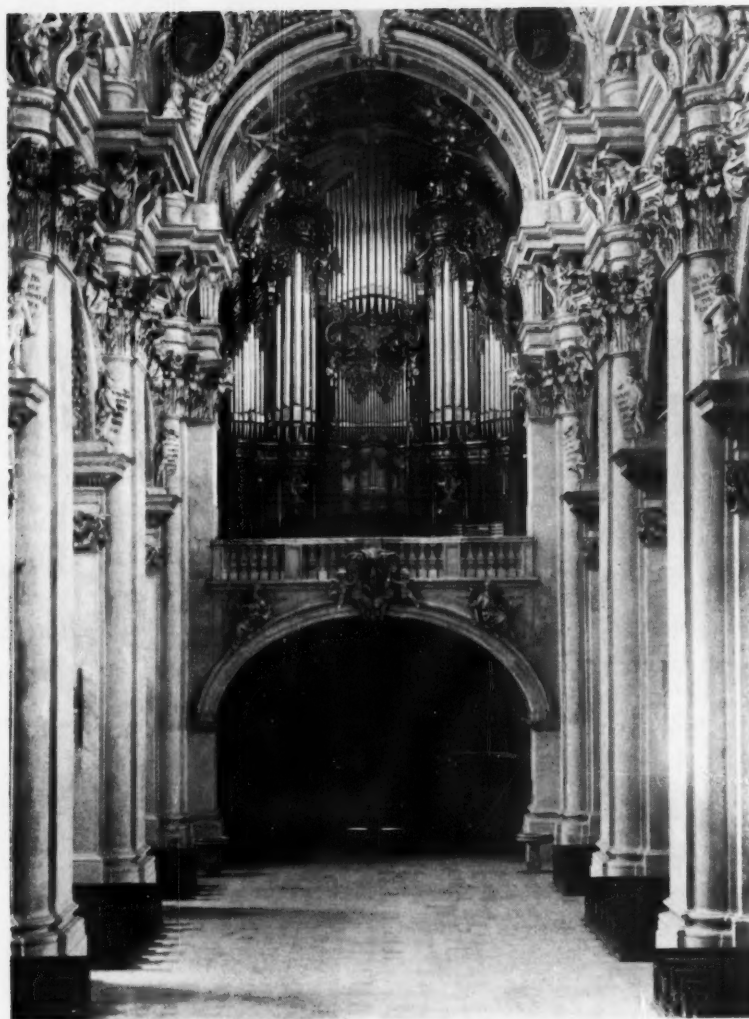
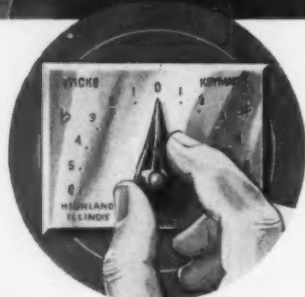
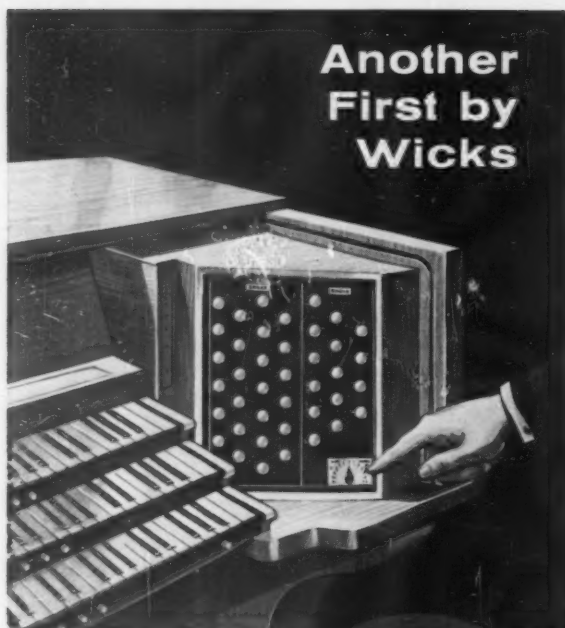


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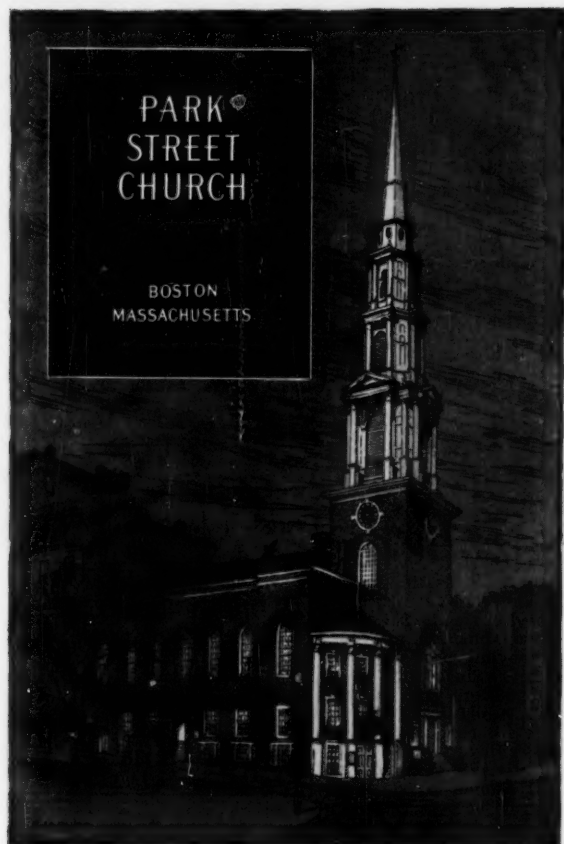
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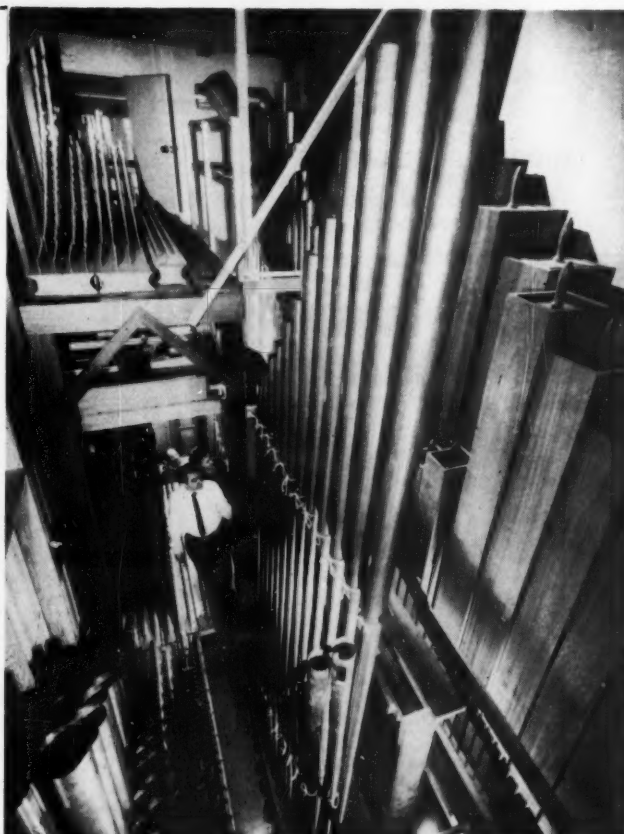
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Vol. 44

January 1961

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**COMING NEXT MONTH...**

TAO begins serial publication in the January, 1961 issue of the panel-forum, "WHAT GOES ON HERE?", presented in June, 1960 at the Detroit national convention of the American Guild of Organists.

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# You, the Reader

## THE HINNERS STORY

TAO:

I received a copy of TAO a few days ago, and I enjoyed reading the piece about the Hinners Organ Co.

I have been interested in most everything pertaining to music although I am not considered a fine musician at 80 years how could I be. I have in my possession a Taylor and Farley organ made in Massachusetts—I believe that was built in 1870, making it 90 years old. It is a five stop organ and was [secured] from the Hinners Company. I have it at my daughter's in River Forest, Ill.

Thank you so much for the September issue. I received a lot of enjoyment out of it.

Mrs. George Hough  
Pekin, Ill.

TAO:

It was with keen interest that I read the September issue, for I made my debut on a tiny seven-stop Hinners organ in my home town of Lynden, Wash. Unless Blaine, Wash. contains a Hinners, Lynden has the farthest northwest organ shipped by this company, in the U. S. It may be of interest to others to know that in the First Christian Reformed Church in Lynden stands a tiny representative of the Hinners product. The First Reformed Church also contained an eleven-stop instrument. About two years ago both instruments saw death and transfiguration. I shall describe each.

The Reformed Church organ was installed in front in the chancel directly behind the pulpit all in a single unit (vintage was shortly after 1900). The

case was the lower octaves of the Great diapason. The tone was both dull and hollow, yet full organ was solid, clear and had a lovely ring. By today's standards the tone was somewhat coarse, raucous, albeit colorful.

Original stoplist included: GT.: 8' Open Diapason, 8' Melodia, 8' Dulciana, 4' Octave, 4' Flute and Bellows Signal. SW.: 8' Violin Diapason, 8' Stopped Diapason, 8' Salicional, 4' Harmonic Flute and 8' Oboe (Gamba). The Pedal contained a boomer—a lonely 16' Bourdon. Couplers included Great and Swell to Pedal, Swell to Great, Great Octave, and Tremolo shaking the whole business.

Two years ago the firm Balcom and Vaughan of Seattle rebuilt the entire instrument for a new edifice. Swell and Great are in separate chambers on each side of the chancel. All was discarded except the pipework—Great was left the same. Swell had its Stopped Diapason unified to include 16' Bass Flute (TC), 4' Flute, 2 2/3' Nazard, and 2' Flautina. The original Harmonic Flute was discarded, a new Voix Celeste was added as a mate to the Salicional.

The old Oboe disappeared and in its place is a thin, buzzy Trumpet. Violin Diapason is also present. In the Pedal department a wonderful thing happened—the 16' Bourdon speaks on two pressures in the lowest octave giving a soft, quiet 16' Gedeckt. This arrangement works out beautifully, Bourdon for loud 16' tone and Gedeckt for quiet tone, and, both space and money are saved!

The 8' Pedal Flute is a borrow from the Gedeckt in the Swell. A full complement of 8- and 4-foot plus unisons off couplers completely gild the lily. Strings are gentle and floating. Full organ is still Hinners in tone but the Trumpet is gorgeous with its thin, wiry tone. With shutters partly closed it resembles a sustained harpsichord. A lovely dependable console completes this glorified Hinners.

A smaller sister instrument roared happily until 1957 in the First Christian Reformed Church. How us organists battled with this little monster! We sadly parted with the trackers, yet were happy to welcome new blood—electricity. The original instrument was installed August 10, 1913.

Great was unenclosed with Swell in a tiny box of its own directly behind. The organ had all the opportunity to speak out, and it really did! Mrs. Sikon Bajema, whom we call "Sue," spoke to us for many years, battling both the heavy full organ touch and deaf-eared organ committees. Alas, goodbye trackers. I saved one as a souvenir.

Balcom and Vaughan also carried our pipes away and over a period of several months transformed the seven stops into a versatile, usable ensemble.

Original stoplist was: GT.: 8' Open Diapason (middle C down constituted the case), 8' Melodia, 8' Dulciana, Bellows Signal. (In the 1920s or 30s a blacksmith blower replaced human wind power.)

SW.: 8' Stopped Diapason, 8' Salicional and 4' Harmonic Flute. Pedal contains a sole 16' Bourdon. Couplers were Great and Swell to Pedal, Swell to Great, Great Octave and Tremolo to Swell only. Yet we made lovely music!

All voices were well voiced and colorful. The Melodia had a beautiful smooth ring. Both Salicional and Dulciana had no basses of their own but each borrowed from the 8' flutes. To descend into lower octaves was treacherous. The Diapason is solid and brilliant.

September 1958 brought a "new" Hinners to Lynden. The entire old chamber was relined and sealed with smooth plaster. Case pipes were disconnected and replaced by 25 new ones. What Mr. Balcom and company did was most remarkable. The new instrument is totally enclosed in the old chamber which serves as one large swell box with practically the entire front taken up by

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shutters. Tone is let out and held back most efficiently. The tone is directed towards the new blonde oak console. A sooty black paint cleverly conceals the shutters, but their movement can be seen through the feet of the case pipes.

Our new Great contains its former Diapason, Melodia and Dulciana. A badly needed new 4' Octave was added. It is not a loud voice, but is slightly subdued harmonically and is very useful in lending diapason quality to combinations which do not include the 8' diapason. The Swell 2 2/3' and 2' flute unit blends nicely with it. The mellow Melodia is now a bit softer and can be used in a variety of ways—as a solo, accompaniment and as a “filler.”

The quiet Dulciana is a beautiful voice and benefits by having its bass octave filled out. Dulciana with Great 16' and 4' couplers produce a lovely echo diapason chorus. The Swell celeste is playable against the Dulciana producing a lovely strong string celeste as well as its work undulating with the Salicional on the Swell. The writer had this done and this arrangement is most successful. I heartily recommend it to situa-

tions where space and money are limited.

Turning to the Swell, we find the Stopped Diapason unified exactly as in the Reformed Church. The 8' was here renamed “Stopped Flute.” Salicional borrows its bass from the Dulciana, which works out fine with the Swell 16' coupler. Mr. Balcom disposed of our Harmonic Flute to make room for the new Great celeste. Voix Celeste is new and has a dual function: to provide keen, gentle string tone with the Salicional on the Swell, and quiet, subdued string accompaniment on the Great with Dulciana.

Couplers of both manuals affect this celeste independently. It is possible to play a string celeste solo with a soft string celeste accompaniment utilizing one rank of pipes as the chief undulator. By reason of its dual function, the Celeste is voiced midway between the Salicional and Dulciana both in power and intensity. A new Oboe Horn completes the Swell. It is a small voice of the capped variety. The tone can best be described as a throttled “er.” This stop was Mr. Balcom's pride. Here is

where he joined hands with Mr. Hinners. The Oboe Horn blends well with everything but the Dulciana which is too soft. It is not a chorus reed but it does stay in tune—maybe a reason why it was chosen instead of a Trompette. Some day I hope the spare tablet is engraved with either *Plein Jeu*, *Trompette* or possibly *Rohrschalmel*.

The Pedal has the same two-pressure unit on the Bourdon, exactly the same as the Reformed Church. The low-pressure 16' Gedeckt matches beautifully with the Dulciana in volume. With shutters closed, Dulciana and 16' Gedeckt whisper.

The transformed Hinners is most successful. Full organ is solid and brilliant. Everything works. The Flautina and Nazard top the Great diapasons “supplying” a missing mixture stop, yet, the 2' can be used with all other stops in balanced combinations. Our synthetic Nazard lends a strong touch of baroque-type color and supplies the brashness often needed. All stops blend well because they are practically equal in power except the Dulciana and Diapason. With all voices and 16' and 8'

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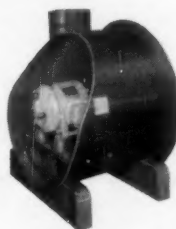
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couplers in use, this little trojan packs quite a wallop. It can also barely breathe sound.

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The congregation sings heartily and finds Mr. Balcom's results most satisfying. Yes, we have only 8 ranks but each is a gem in its usefulness. All 8 ranks speak out unimpeded. We still hear the old Hinners tone, especially in our Diapason, including certain wolf notes. Mr. Balcom did very little re-voicing, if any at all. We are proud of what J. L. Hinners built for us to which is now matched the ingenuity of Mr. Balcom who outdid himself in Lynden.

John Van Zanten  
Lynden, Wash.

#### TAO:

Your September issue was a joy for the tracker enthusiast, and the Owen opinions are also worth the time of the anti-trackerites. (I note the photo of T. Scott Buhrman is opposite the history of a tracker-building firm, and how he disliked mechanical action and "door-knob consoles"!)

I would like to add a little to Mr. Coleberd's story of the Hinners Organ Company. Tonally, these Illinois trackers are quite above average for the period, and many have excellent flutes. Two existing Hinners tracker installations prove a point. Epiphany Catholic Church in Georgetown, D. C. has a small two manual of 1922, and there is a two-foot rank on each manual. In the little Congregational Church at Barnet, Vermont is a 1925 1-6 that is very adequate for the building.

One can well imagine the high-pressure unified noise-maker those churches could have purchased in that decade. A gaudy horseshoe console and a completely defunct mechanism might have been the lot of many organists in small-

er churches. Hinners and Clarence Morey of Utica, N. Y. were the last of the "old school" American tracker builders, and they, as well as the congregations that bought tracker organs in the 1920's, deserve our praise.

Mr. Lawbaugh strikes home; the awful destruction of fine old organs will continue for many years. I think now of a large three-manual Hook & Hastings in mint condition, complete with adequate upperwork and a detached console, that is soon to be thrown over a Catholic gallery rail in favor of an electronic.

I certainly do not feel that "American mechanicals were never artfully made." Has Mr. Lawbaugh seen a Hook of the 1860's? Many such organs can equal, save in size, anything built in Europe during the past two centuries. At least, our mid-nineteenth century builders made great improvements in console design, combination action, etc.

We should realize that our early builders had little opportunity to install organs in the grand old continental manner, for there were few buildings and little good musical tradition that would merit such items as a nine-rank Cymbel. If Miss Pistonpusher doesn't like the limited Pedal division in the

old village tracker, why can't she have it intelligently enlarged instead of placing speakers on the ravaged topboards?

It is obvious that the people who cause the greatest amount of destruction in the organ world do not read such magazines as TAO. If we can't sell subscriptions to them, we could at least go out and plead for more common sense.

Listen to the new Biggs recording of relatively small, old American organs, and weep for what has been burned in the furnaces of ten thousand organ committees across the nation.

E. A. Boadway  
Kitzinger, Germany

#### HEALEY WILLAN

#### TAO:

You are to be highly commended for your splendid article on Dr. Willan's anniversary. Enclosed is our recognition of that event and the program which took place. We need to honor our living composers even more. Biographical materials are somewhat scarce with students and teachers alike.

The music below is that used in the regular morning services in First Presbyterian Church, Shreveport, La., all compositions of Dr. Willan:

Preludes on Dundee and St. Peter  
Holy, holy, holy (Merbecke-Willan)  
I looked, and behold a white cloud  
Postlude on St. Anne

Norman Z. Fisher  
Shreveport, La.

#### MEANING OF BAROQUE

#### TAO:

Since writing the article I have learned upon undoubted authority that the organ at Wies has been entirely rebuilt. It has been remodelled by Gerhard Schmidt, who studied organ building with the Danish and Swedish firms of Marcussen and Frobenius. It now has three manuals and 41 stops.

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#### TOUCH CONTROL

#### TAO:

For some time now we have read arguments on the tracker action—pro and con, agreed and disagreed. One of the underlying principles of tracker ac-

(Continued on page 33)

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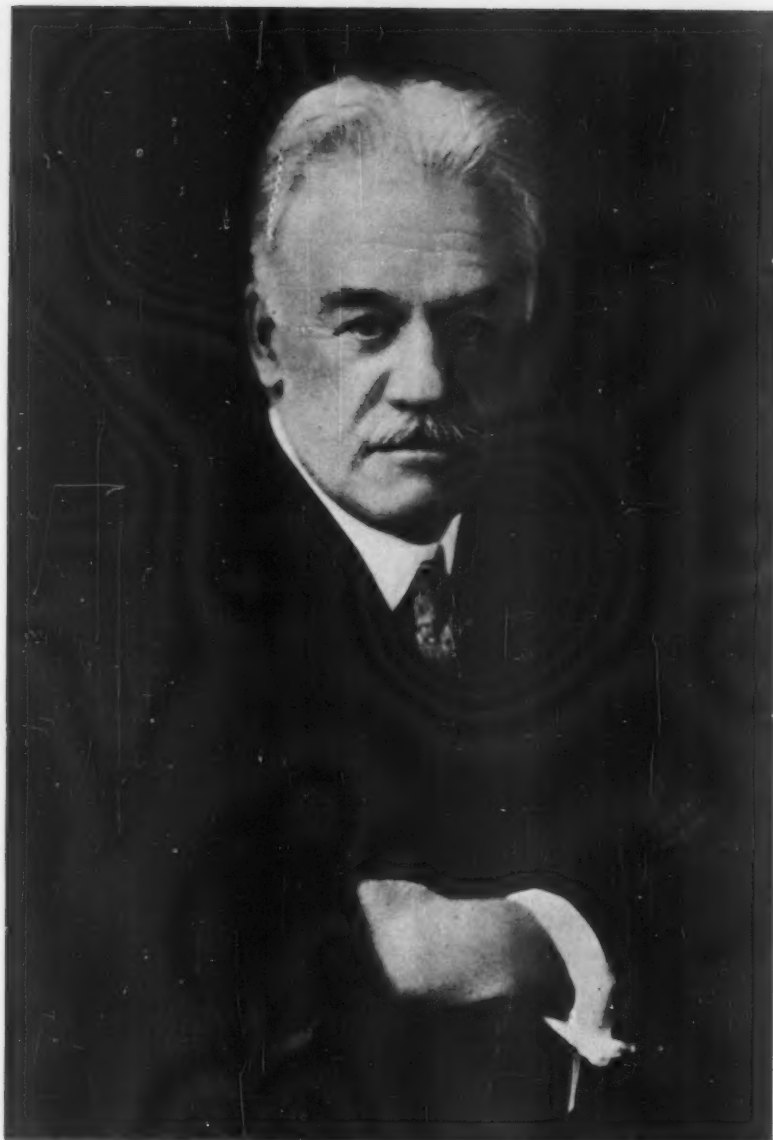
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## ERNEST M. SKINNER, 1866—1960

Mr. Ernest M. Skinner, by so many called the dean of American organ builders, died in Duxbury, Massachusetts, November 28, 1960, at the age of 94. Surviving are a son, Richmond Skinner, and two daughters, Mrs. Ernest Shorrock and Mrs. George Scott.

Founder in 1901 of the Skinner Organ Company, in Dorchester, Massachusetts, for more than forty years he designed and built instruments to be found in nearly every major city in the United States. He remained as president of the company he founded until it was merged with the Aeolian Company in 1931.

The list of churches and concert halls in which organs of Ernest M. Skinner's design and thinking have been installed would fill pages, and include many important places in which the organ is heard. Numbering among his close personal friends were many contemporary composers, including Maurice Ravel and Richard Strauss. Skinner's love of music led to the development and perfection of orchestral reeds and other pipe sets which were highly imitative of their orchestral prototypes.

The name of Skinner, in the world of the organ in this country, will not be forgotten. There are many who loved him, who will cherish his memory. His devotion to the cause of music in general, to the organ world in particular, will cause his name to be remembered as long as organs are built in these United States.

## WHAT GOES ON HERE?

In this issue TAO begins the publication of the transcript of the panel-forum, presented at the 1960 National Convention of the American Guild of Organists, held in Detroit, Michigan. Tapes made by the Adams Recording Service of Detroit were transcribed especially by TAO for this presentation, are published here for the first time.

The panelists, in alphabetical order by name, were Mr. Frederick Dunn, architect, of Frederick Dunn and Associated Architects, St. Louis, Missouri; Mr. Robert Newman, acoustician, of Bolt, Beranek and Newman, Inc., and faculty member, Massachusetts Institute of Technology, both Cambridge, Massachusetts; The Rev. Robert Snyder, Detroit Chapter AGO Chaplain, and Associate Pastor, Faith Lutheran Church, Detroit, Michigan; Mr. Joseph S. Whiteford, President, Aeolian-Skinner Organ Co., Inc., Boston, Massachusetts; and Mr. Searle Wright, Director of Chapel Music and Organist, Columbia University, New York. The editor of TAO was panel moderator.

The panel discussion will appear each month in this magazine until completed.

**MODERATOR:** First of all, I would like to give my personal thanks for being given the privilege of presenting this forum. At the very outset and before introducing the gentlemen of the panel, I would like to make one thing quite clear: these men are authorities in their respective fields of endeavor and they are here strictly as individuals. They are not representing nor are they speaking for the professions of which they are members or any of the organizations related to their endeavors.

Questions from the floor must be written, will be brought to the platform, and answered at the end of the forum period. With all this in mind, I have the very great pleasure of presenting to your panel members (see above).

You know our topic. As the title implies, we are here to inquire into actions, practices, good and bad results in what is going on around us in certain areas, primarily in the church of today; and the all-important inter-relationships in religion and worship of architecture, acoustics, organ building, music, and speech.

In most religion there is scarcely a moment when the sound of speech or of music is not present, although some feel a bit of silence now and then would be perfectly wonderful. How effective this speech and music will be is the result of certain inter-related factors.

Sound can be quite satisfactory if certain architectural and acoustical conditions have been realistically dealt with in the design of the space with which we are concerned. These conditions for good sound will be based largely on the factors of space-shaping, interior finishes, and the vitally important space-and-function relationships within the structure of a worship service form.

If one were to stand aside and listen to comments from members of the architectural, acoustical, organ building, clerical and music professions, I fear one might get the impression that each segment has a death grip on each other's throats, that each is doing everything possible to annihilate others in order to come out on top, right or wrong.

For instance, architects have been known to state they seldom secure realistic, practical cooperation from organ builders. They have similar words about acousticians.

Organ builders retort that architects are closed-minded, are not willing to accept space and placement requirements for ideal organ installations.

Acousticians are alleged to feel architects do not understand what they consider best auditory solutions. Acousticians I would guess many times feel musicians in general (perhaps organists in particular) as their special enemy, but I think you could not be wrong.

Musicians in some cases feel acousticians are almost solely interested in satisfying demands, realistic or not, of the clergy, and to the detriment of music. Some clergymen continue to take a dim view of musicians, and I might add sometimes with considerable validity.

Now that we have said a few choice or unchoice words,

depending on how you look at it, and we have men each in his own corner, presumably with their dukes up ready to do battle, let's move on to resolve some of these items one way or another. And in attempting such resolutions, we shall feel accomplishment has been in evidence if we no more than bring some light and air into the arena. I am sure solutions will come in time, but it is most important here to take things apart and put them together.

I shall lead off with Pastor Snyder, and ask you this question: what do you feel are the requisites for a successful worship experience? I refer to the aforementioned inter-relationships of architecture, acoustics, speech, music.

**MR. SNYDER:** First of all I would like to say that as a clergyman I feel that the first thing necessary for a worshipful experience that is meaningful to those who have come to church, is that they be able to hear the word of God in its truth and in its purity, and that it is necessary then for the architect and the acoustician and for whom-ever else may be involved to make sure this atmosphere has been provided within the church building itself.

I think one of our problems today as I have noted it is particularly within the larger churches. Within many of our denominations these days we have quite a few small churches being built, and to me this will greatly be an aid to the worship experience because of the size of the building. And the larger the building is, I believe, the more problems are involved as far as sound is concerned. I think that if we would probably return to the worship of the early church in our congregations, they might not be quite as large as many now are, but we would avoid some of these problems.

**MODERATOR:** Thank you. From the architect's corner, Mr. Dunn, what points do you feel must be known factors before a creative effort for a church may be achieved?

**MR. DUNN:** I think all factors. Of course, an architect is bound to mention the aesthetic factors first. We're dealing nowadays with very high building costs, we're using new forms, and aesthetically they are sometimes not recognized by the members of a building committee.

I think Pastor Snyder's point is very good, that you have to hear the word. However, I wouldn't think of building an auditorium or a church without consulting Mr. Newman. He can arrange it so that church music, which generally was written for very brilliant rooms, retains its brilliance and at the same time it's possible to hear the word.

I have been sort of the janitor of Christ Church Cathedral in St. Louis for quite a few years, and each year the music committee, or rather, some years ago they lined the whole thing with acoustone, regardless of where the sound was coming from or anything. You can preach there, but you can crash down on a diapason and the only thing that happens is that dust sifts from the roof. You can't hear it.

**MODERATOR:** Thank you. I had a question ready for Mr. Newman, but at lunch today he made a very generous offer, and so I am going to turn things over to him for what he alleges to be about fifteen minutes of exceedingly interesting (and, I hope) very provocative information.

**MR. NEWMAN:** I'm going to take this public address system as a first class example of how not to do a public address system in a church. You have intelligibility if not realism.

I came out at Ray Berry's request to talk to you this afternoon, and I thought that perhaps since we're talking about acoustics it might be a good idea to spend just a few minutes with one of my little quickie lectures on a sort of do-it-yourself fix-it-up thing—some horrors I have seen, what not to do, and so on.

Seriously, the art or science or technology of acoustics has advanced considerably in recent years. We rather shudder at some things we did as recently as a decade ago. Some of them were good; some of them were bad; and I hope in another decade we'll be shuddering at some of the things we're doing now. We make progress and we learn.



But there are a lot of very basic facts that we must understand about the behavior of sound.

Now, we all know perfectly well that if I go over there and open up a window and jump out I'm going to go down. This is governed by some laws Sir Isaac Newton cooked up some years ago. Now, these basic laws of Newton's govern the behavior of sound. Sound is merely a motion of molecules in the air and there's nothing magic about it. It isn't little rays; it isn't electromagnetic energy; it's physical phenomenon in air and we have to deal with it with physical things.

Now, in the church, as we have heard twice already, we're interested in good hearing conditions. We're interested in good hearing conditions for music, good hearing conditions for speech, and if either of these falls down we haven't done a very good job of church acoustics. We're also interested in a good environment. We don't want to sit in the church service in some very quiet section and hear the little kiddies downstairs singing "Jesus Loves Me." And I'm sure you've all had this experience.

I went into a church out in western Massachusetts a while back and they had a ventilating system that sounded exactly like Niagara Falls. When I asked the preacher: how on earth do you have a service here with this thing running, he answered: "Oh, we shut it off before the service." Now, what use is a ventilating system in a church that has to be shut off just ahead of the service?

The first and most important requirement for the satisfactory acoustic environment in a religious edifice either for just sitting and contemplating, or for listening to music or to speech, is quiet. I don't have to tell you this to make you believe it. If the place is noisy, it's not going to be satisfactory. Now, we can boom over a noisy situation with a loud squawk-box system and we can voice the organ up good and loud—put it at 50-inch wind and so on—and make it really sing out.

Seriously, though, we must have the place quiet. If we're on a noisy street corner in the city, there are things that can be done with windows. It may mean double glass; it may mean the place has to be closed up and air-conditioned. And if we air-condition the church or have forced ventilation, then we've got to do that quietly. We must separate the Sunday School rooms which are downstairs so the activities are not audible upstairs during the church service.

This is done in the very basic conception of the building with the construction—with solid, heavy floor slabs, with resiliently supported plaster ceilings or ceilings downstairs supported completely separately. We don't have the ducts which serve the sanctuary running through the Sunday School space and coming up at the sides and leaking sound through the thin, tin walls of the ducts and carrying it as a speaking tube to the church.

There are all sorts of things that are done every day in brand new churches and I've seen it happening in 1960—things which are real antique, real ignorant, real stupid mistakes, and the owner is simply going to be faced with remodeling problems right off the bat.

Now, once we get the place quiet, we then must have adequate loudness of the sounds that we want to hear. Mr. Dunn mentioned the organ sound in Christ Church in St. Louis that merely shakes dust—I wouldn't say it isn't adequately loud as a result—it's probably not adequately loud.

We have more trouble getting adequate loudness for speech sounds than we do music sounds, but nevertheless all of these things must have an appropriate level, an appropriate size. This of course varies. In the small church we have an easier problem of getting adequate loudness than we do in the large church. But in any case the problems must be faced up to. How can we make things loud enough?

Now, in this room the speech sounds are being made loud enough by amplification of sorts. Amplification, if used, should be something one is unaware of. We have improved acoustics in many, many churches around the

country by merely shutting off the sound-amplifying systems they have.

It [amplification systems] can be done well and I'm not against amplification systems, but certainly we have to handle the problem very, very skillfully.

I think most of us who think anything about acoustics would rather do everything we possibly can with the enclosure itself, with reflecting surfaces which form the room, to make sounds work by themselves without depending upon microphones if such is in the cards. Maybe it isn't possible in some very large situations, but many, many times sound reinforcement is called for when it really is not needed. And I think there may have come a fashion of preaching. I don't know much about preaching, but there is a fashion at least among some of my preacher friends for chatting rather than preaching (a whispered sort of approach).

That's all very well, but if one speaks up, many times he doesn't need this sort of aid to get adequate loudness. There are many, many functions which the room itself performs. First of all, the enclosure—whatever the thing is made of whether it be plaster or wood or stone (and you notice I have not mentioned any sound-absorbing materials, but rather sound-reflecting materials)—these surfaces simply take the soundwave and turn it around and send it back into the congregation or send it around and around the room. From this we get resonance or reverberation—we get reinforcement of the original sound, and we get this condition of good loudness and good distribution satisfied.

Now, another equally important function of the enclosure as far as the worship service is concerned is that of mixing the sounds made by the congregation. You ask: why do they need to be mixed? Well, there are very few of us who like to confess our sins and manifold wickednesses all alone. If we hear all the other sinners doing it, we'll go along. Nor do we like to stand up and sing from the hymnal, if we don't hear anybody else singing. At least I don't like to be conspicuous in church.

The congregation, the choir, the organist—everybody needs to be in one great space and get thoroughly mixed, to hear one another. You can't expect a bunch of musicians, for example, to perform out in the open air. Oh, it can be done, but it isn't a good performance. Nobody hears what's going on at the other end of the place. You've got to have reflections from on top. And the ceiling and walls—both of these surfaces—are of great importance in mixing, in giving the congregation a sense of unity, of being together. I hate the word "togetherness," but I guess it's probably a good description here.

I want to rail out here just a little bit. Mr. Dunn mentioned new forms and he isn't guilty. But a lot of people are guilty of some horrible new forms. Barrel vaults are absolutely always under all conditions wrong. They are fashionable. The new Howard Johnson Georgian or economy Georgian trend which is up and down the country features the barrel vault. Barrel vaults, when they are made of good hard plaster—and always the ceiling should be of plaster or stone or something hard and sound-reflecting—are surfaces which are curved, are concave, and they do have selective reinforcing qualities.

If you have a church (maybe you've experienced this; I happen to go to one) where the minister stands in the lectern and you are sitting to one side, you hear him very well, but not very well over on the other. And when he goes over to the pulpit to preach, then the people on that side in a line hear him very well. In fact, he just comes from on high with a tremendous sort of soul-searching business. It's quite horrible to be right in the focus of it, because he's right there talking to you in your ear.

The concave geometries which are so fashionable not only imitate traditional architecture, but in some of the contemporary work, are almost always troublemakers. We can't always predict exactly what's going to happen, but we certainly know there's going to be trouble when we have domes or vaulted curved surfaces.

*(to be continued next month)*



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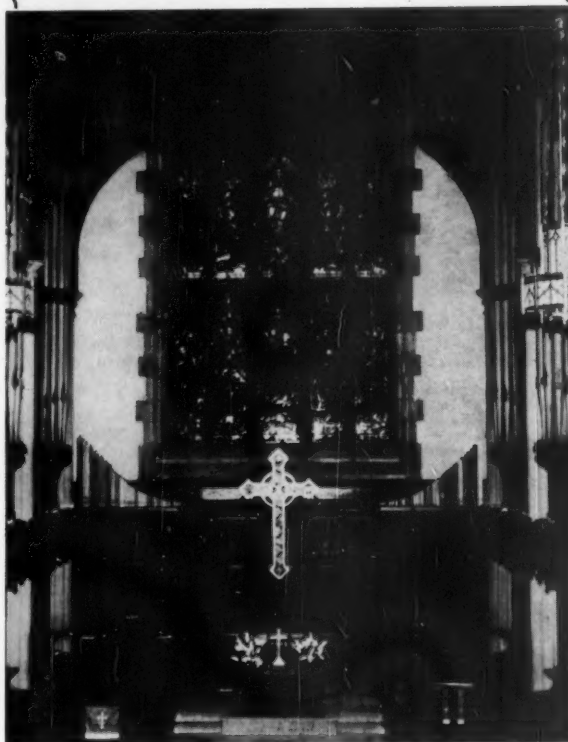
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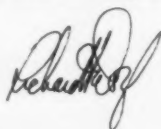
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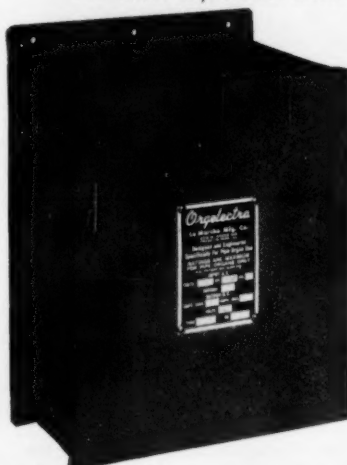
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# Some Early American Organ Oddities

Barbara J. Owen

Mr. Noel Mander's interesting article in TAO for October 1959 about Green's unique harpsichord-organ serves as a reminder that ingenuity among organ builders has not been limited to the 20th century by any means. And, as might be expected, the early Yankees were by no means backward in turning out their share of unusual and original instruments.

While Mr. Green's creation probably can justly claim seniority in the field of harpsichord-organ, it could not have been very many years old when the following account appeared in 1790 in the *Massachusetts Centinel*, a weekly Boston paper:

**"It is with pleasure we announce that our countryman and townsman, Dr. Josiah Leavitt, has lately constructed and completed an Organ under a Harpsichord. . . a piece of mechanism so curious, was never before attempted or executed in America. Either instrument may be played separately, or with the greatest of ease, be connected together. . .**

**"Mr. [William] Selby has pronounced as his opinion, that it is superior to any instrument of the kind he ever saw. It was built by the desire of, and is now owned by, Mr. Abiel Smith, of this town."**

Joseph Leavitt was a New England contemporary of Green. He was born in 1744 in Hingham, Massachusetts, studied medicine, and became a physician in Sterling. Somehow he became interested in organ building, and became known as the successor to Thomas Johnston, builder of the first organ for Old North Church, Boston.

He devoted the latter part of his life exclusively to the building of organs, of which Mr. Smith's instrument was one of the first. It would seem that Smith, at least, was familiar with English instruments of this type, though it is very likely that Leavitt himself never saw one (never having seen a particular kind of instrument was no deterrent to going ahead and making one, in those days).

The rest of Leavitt's output, which probably did not exceed 15 or 20 instruments, consisted mainly of small chamber and church organs of one manual, up to eight stops, and no pedal. He died in Boston in 1804, and no identifiable instruments of his making are now known to exist.

Leavitt, with his curious admixture of professions and interests, was typical of the early organ builders of the Boston area, all of whom seemed to have been generously endowed with extraordinary mechanical dexterity, musical talent, and a large bump of intellectual curiosity.

Molded in this pattern was Leavitt's successor as the major organ builder of Boston, William M. Goodrich (1777-1833). Born the son of a Templeton farmer, he was largely self-educated, and while still in his teens was known locally as a resourceful repairer of clocks and other mechanisms. He learned the rudiments of music from itinerant singing-masters, and for a time became one himself.

Possibly from this same source he also learned to play the violin, and devoured what books he could find on acoustics and physics as avidly as any fireside Abe Lincoln. Attracted to the organ by his mechanical and musical inclinations, learning voicing from Henry Pratt of Winchester, New Hampshire, and the making of pipe-metal from a pewterer for whom he had repaired a chamber organ.

Shortly before the death of Leavitt, Goodrich became a friend of Francis Mallet, organist of the Summer Street

Church and Boston's only piano tuner at the time. From Mallet he learned more about tuning, and often helped Mallet, coming into contact in the process with an instrument belonging to a Mr. Preble, known by the curious name of an "organized pianoforte," which was just another name for the kind of instrument already referred to as having been made by Green and by Leavitt. Whether Mr. Preble's instrument was the same one which Leavitt had made a decade and a half previously, or an imported one, we do not know. At any rate, it interested Goodrich, and shortly after seeing it, he proceeded to "organize" a piano belonging to Mallet.

In 1804 Goodrich went to work for Benjamin Crehore of Milton, a famous maker of pianos and stringed instruments in his day, but left him at the end of the same year to take his own shop. One of the first instruments constructed there, in 1805, was another "organized pianoforte," for a Mr. Minot. Thus we have by this time a record of three and possibly four of these piano-organ combinations in Boston alone at the beginning of the 18th century: one by Leavitt, two by Goodrich, and the one belonging to Mr. Preble, the make of which is unknown.



Bureau organ in the Berks County Historical Society, Reading, Pennsylvania. Top "drawer" is raised, showing keyboard and stopknobs. Name of maker is unknown.

Goodrich built no more organized pianofortes, but his interest in musical curiosities did not end, and in 1811 he collaborated with the famous inventor of the metronome, Maelzel, to exhibit an instrument of the latter's invention in America. This instrument, called the "Pan Harmonicon," is variously described by different sources, but seems to have been a sort of mechanical one-man band, an organlike instrument which could imitate the sound of various wind instruments, and probably had percussion effects also.

At any rate, the exhibition of the instrument in several American cities took almost a year, and did not apparently



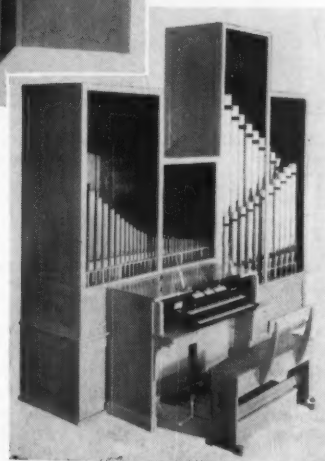


The British organ builder and authority on the restoration of old organs, Mr. Noel P. Mander stands beside an 1805 barrel organ of five stops: Open Diapason and Stopped Diapason, 8'; Principal 4'; 12th and 15th. Photo furnished TAO by William Tufts.

bring the hoped-for financial returns. Not only that, but Maelzel ended up owing Goodrich \$600, which he never paid. Perhaps this loss of cash and time made young Goodrich decide to stay on the straight and narrow path of traditional organ building. At any rate, he never again deviated from it, was the leading builder in New England at his untimely death in 1833.

One other New Englander might be mentioned in connection with departures from the beaten track of organ building in this general period—Joseph Alley, born in Maine in the same year that Leavitt died. A born mechanic and self-taught musician like Goodrich, Alley was making reed organs while still in his teens. In 1830 he moved to Newburyport, Massachusetts where he

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repaired organs and made pianos, all the time learning more about his trade and about music.

In the middle 1840's, Alley began to become increasingly dissatisfied with the system of tempered tuning which he had to use on his instruments, and came in contact with other parties interested in this same problem: first, a young student at Harvard, and later a man named Henry Poole, who had already done considerable theoretical work, but could not build an instrument which would put his idea of perfect intonation into practice, until meeting Alley.

The "pooling" of Poole's scientific know-how and Alley's organ-building skill resulted in the creation of the first enharmonic organ ever built in this country, and drew attention from England, M. I. T., and such interested parties as Dr. Hodges of Trinity Church, New York. This first organ, which had one manual and five ranks, had an ordinary keyboard, but more than one pipe per note in each rank (i.e., for F sharp, there would be two pipes—F sharp and G flat), allowing each scale to be tuned in perfect intervals. Key changes were made by means of foot levers, which readjusted a system of double sliders.

While scientists and musicians flocked to see this instrument, and much of a laudatory nature was written about it, musicians becoming enamoured of the growing school of "romantic" organ playing just in its infancy in 1850, felt that the instrument as it was inhibited the playing of chromatic passages, and soon lost interest in it.



Eben Goodrich chamber organ dating to around 1810-1815. This instrument is now in the Haynes residence, in Boxford, Massachusetts.

Poole soon after followed Horace Greeley's advice and became a mining engineer in Utah, and Alley went back to making reed organs and having to tune other builders' organs to the hated equal temperament to make a living for his wife and children (who numbered at least twelve). He never gave up his dream of an enharmonic instrument which would find acceptance among musicians, though, and around 1860 made a reed organ with an enharmonic keyboard. This new development again caused a stir among scientists, but again also failed to gain acceptance with

musicians, as, while instant modulation was now possible, few musicians were willing to take the trouble to master the new keyboard with its black, white, yellow and red keys.

Mr. Mander, in his article, also mentioned organs made to look like some other piece of furniture. Occasional mention of such instruments is made in accounts of the early 19th century, and a few of these actually survive. There is in the Berks County Historical Society, Reading, Pennsylvania, a small organ which, when closed, looks for all the world like a perfectly ordinary bedroom bureau—so much so that it was overlooked by several different groups of organ enthusiasts who had come to see the 1776 Dieffenbach organ (which looks like an organ) standing some ten or fifteen feet away from it.

It was "discovered" when one organist with more curiosity than the rest noticed an iron treadle where no treadle should rightly be, and found, on investigation, that this "bureau" also possessed several other unorthodox features: a bellows, a set of battered metal stopped pipes, and, when the top "drawer" was lifted, a keyboard and stopknobs. No name or date has yet been found on this interesting instrument, which could well be English, and perhaps even one of the Snetzlers which Mr. Mander mentions. It is a very lovely piece of furniture, of light wood, with ornate round brass knobs on the false drawers, and in the style of the late 18th century. [Editor's Note: There is a beautiful, and playable, bureau organ in the ballroom of the Governor's Palace in Williamsburg, Virginia.]

In a residence in Boxford, Massachusetts, is a small organ of two ranks made by William Goodrich's brother Ebenezer, which, when the keyboard is closed, appears to be a very handsome small sideboard with a drawer at the top and a cupboard underneath. The "drawer" lifts up to reveal the keyboard and music rack, and the doors of the "cupboard" remove to reveal the action and bellows. Like the bureau-organ in Reading, the only thing which indicates that things might not be as they seem is an iron treadle at the bottom of the case. This organ originally belonged to one of the founders of the Handel and Haydn Society, and was built around 1815.

While some of the interest in disguising an organ as something it wasn't seemed centered in the late 18th and early 19th centuries, as late as the 1870's the redoubtable Hilborne Roosevelt of New York built an interesting little two-rank unit organ which resembles in all outward appearances a typical upright piano of the day, and which stands in perfect playing condition in a residence in Short Hills, New Hampshire. Unusual in itself is the fact that this is really a tracker-action unit organ, in which the two ranks are made available at more than one pitch by means of a system of backfalls.

The interest in building small organs which looked like pianos did not end with Roosevelt, for around 1930 Estey briefly marketed a unit organ in the form of a grand piano, with pipes lying horizontally. Since that time, the trend has been to make organs look as much like organs as possible, to the point of removing most of the casework.

Even this is no real innovation, though, since it was done in 1875 by E. L. Holbrook, by Hook & Hastings in 1880, and later by Jardine. What distinguished these organs from modern ones was mainly the brightly-painted pipes and Victorian-gingerbread swellboxes. Even pipepainting seems to be returning, indicating that there is little indeed new under the sun these days.

Perhaps the revival of old ideas may even include the organ-harpsichord again. Certainly if one were fitted with a modern pedalboard, a more delightful-sounding practice instrument could hardly be imagined, especially if the organ rank or ranks were of a classic quality that would complement (and compliment) typical harpsichord tone.

It is a pity that none of the early American attempts along this line can now be found. Perhaps some reader knows of one in some small museum or residence. Certainly such an instrument, especially if in playable or restorable condition, would prove of no small historical and musical interest.

# Editorially Yours

## Status or God?

Currently prevalent in American mores, along with suburbia and exurbia, are "status seekers." We suspect status seekers will be found in all walks of life, including church musicians.

Since it is only logical that all types of persons label themselves "church musicians," we may then safely assume that somewhere along the line are status seekers—those who are more concerned with improving their own status, even, perhaps in a few instances, at the expense of God.

As Dr. Seth Bingham stated so excellently in his article in TAO for November 1960 (*The Complete Organist*), the church musician must feel very deeply indeed if he is to be a truly sincere, devoted person in his endeavors.

If this be so, and surely it must be, the church musician must therefore be a self-sacrificing individual who puts his God and the church he serves before self. To do this in utter sincerity, he simply cannot (nor will he likely have time) place himself in other than the status or position which will permit him to serve in the best and most meaningful manner.

As others have stated in this magazine's pages, we also decry the abnormal, irrational, illogical demands noted all too many times, made of church musicians. We are also aware that many churches may not be able financially to hire so complete a staff that each person is free to do only those things which are his presumed duties.

There is more than one way in which a musician can, accidentally or intentionally, give an impression he is more concerned with improving his own status than with the preparation and performance of music in a parish—music which is God-centered, not designed for the emulation of the person who prepared it.

This business of self-effacement can of course be carried to ridiculous extremes, can even result in an anonymity which has nothing to do with best function in a job. And being a fine church musician is a job. We have nothing but the highest praise for the countless thousands of church musicians who regularly, week after week, rehearse, practice, and present music chosen as worship offered to the Almighty.

It is not always easy to distinguish, to find the line of demarcation where self begins to emerge too greatly, or wrongly. Musicians sometimes have to do things they would not otherwise do, simply because this has been required of them. We are as regretful as we know they must be, at such times.

But there are instances when it is painfully obvious to the alert observer that some church musicians are plainly bent on building themselves a "reputation," no matter the cost. They are the status seekers, whose machinations are showing. They are the ones whose motives are wrong, are open to question.

There is practically always a logical, right mid-path which may be trod, which because, in function, is a God-centered path, and results in a sincerity of purpose and effort which will never be questioned. After all, it is a rather well known fact that action sincerely based speaks for itself, never needs the ill-begot impetus of wrongly-conceived design.

JANUARY 1961



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# Stoplists



**SCHLICKER ORGAN CO., INC.**  
 Buffalo, New York  
 Church of the Good Shepherd  
 Bellaire, L. I., New York  
 Dedication service: September 18, 1960  
 Dedicatory Recital: September 18, 1960  
 Recitalist: David S. Walker  
 Dedication Concert: September 24, 1960  
 Organists: Marilyn Mason, Allen Hughes,  
 John Huston  
 Organist-Choir Director: David S. Walker  
 Voices—28. Ranks—40. Stops—36. Borrow—  
 1. Pipes—1250.  
 All manual ranks 61 pipes, pedal ranks 32  
 pipes unless otherwise noted.

## GREAT

Quintadena, 16 ft., 85  
 Principal, 8 ft.  
 (Quintadena, 8 ft.)  
 Holzflöte, 8 ft.  
 Octave, 4 ft.  
 (Quintadena, 4 ft.)  
 Nachthorn, 2 ft.  
 Mixture, 4-5 ranks, 293  
 Chimes, 25 notes

## SWELL

Rohrflöte, 8 ft.  
 Salicional, 8 ft.  
 Celeste, 8 ft., 49  
 Gemshorn, 4 ft.  
 Nasat, 2 2/3 ft.  
 Waldflöte, 2 ft.  
 Terz, 1 3/5 ft.  
 Mixture, 3-4 ranks, 232  
 Trumpet, 8 ft.  
 Tremolo

## POSITIV

Gedeckt, 8 ft.  
 Rohrflöte, 4 ft.  
 Principal, 2 ft.  
 Larigot, 1 1/3 ft.  
 Sifflöte, 1 ft.  
 Scharf, 3-4 ranks, 225  
 Krummhorn, 8 ft.  
 Tremolo

## PEDAL

Subbass, 16 ft.  
 (Quintadena, 16 ft., Gt.)  
 Principal, 8 ft.  
 (Quintadena, 8 ft., Gt.)  
 Choralbass, 4 ft.  
 (Quintadena, 4 ft., Gt.)  
 Mixture, 3 ranks, 96  
 Contra Fagott, 16 ft.  
 Schalmey, 4 ft.

## Couplers 11:

Gt.: S-16-8-4. Po-16-8.  
 Sw.: S-16-4.  
 Po.: S.

Pd.: G. S. Po.

Combons 22: G-4. S-4. Po-4. Generals-6.

Cancels 1: General

Crescendi 2: S. Register.

Reversibles 2: GP. Sfs.

Tracker touch on all manuals.



MR. WALKER

Prelude and Fugue in D Major Buxtehude  
 Partita on Jesus, priceless Treasure Walthers  
 Tune for the Flute Arne  
 Trumpet in Dialogue Clérambault  
 Praise to the Lord (Schubler) Bach  
 Dialogue on the Mixtures Langlais  
 Adagio for Strings Barber  
 Toccata and Fugue in D minor Bach

**DEDICATORY CONCERT.** Marilyn Mason,  
 Allen Hughes, John Huston, organists; David S.  
 Walker, harpsichordist; orchestra, John Castellini,  
 conductor.

Concerto No. 2 Handel  
 Passacaglia and Fugue Bach

Concerto No. 6 John Huston Handel  
 Allen Hughes  
 Fantasia and Fugue in G minor Bach  
 Introduction, Passacaglia and Fugue Wright  
 (First New York performance)

Toccata (World premiere) Kraft

Concerto No. 5 Marilyn Mason Handel

One of the most refreshing events in church music circles for many a day was the above performance. The organ is the result of years of planning and hoping on the part of the congregation and although some might prefer a generally more robust sound, the cohesiveness and clarity of the instrument are a joy.

It is only fair to say that part of the organ was installed some years ago and the ranks which were added to complete the instrument had of necessity to be scaled to the basic foundation, which might well have been somewhat larger if the organ had been completely new according to the builder's present ideas. It is, however, remarkably flexible: it seems to be at home with all kinds of music and thus proves its suitability for a church where the organ and choral repertory draw from all schools and types.

The planning of the festival events, to dedicate the organ, was largely the work of Mr. Walker, who deserves great praise for his imaginative presentation of the instrument, in solo use, solo concert, and with orchestra. The three artists who played on the final program did so to an overflow and highly attentive audience which expressed its admiration and appreciation with prolonged applause.

The orchestra under the tight control

of Mr. Castellini responded with incisiveness and admirable balance with the organ. A general criticism of the performers was that at many cadences the organ sounded for a moment after the orchestral cut-off. This is a common occurrence with organ and orchestra, can be corrected only by much playing together.

For an ensemble that had been able to rehearse for only a few hours, however, the playing was of a consistently high level of musicianship, stemming no doubt from the obvious pleasure these players were taking in their performance.

The first piece suffered somewhat from a rushing of tempi but after the player had settled down, Mr. Huston gave an excellent reading of the Bach. His handling of registration was most deft and resulted in a number of highly colored changes in the passacaglia and culminated in a veritable torrent of sound at the close of the fugue.



The second concerto was presented very simply using only single ranks for the most part—if there were a number of minor slips, it is to be noted that Mr. Hughes gave some of the most genuinely musical playing of the evening. Rapport of organ and orchestra was clearly evident.

Accuracy suffered considerably in the great fantasy and fugue with which Marilyn Mason opened her section of the evening. It seemed to me that an overly fast pace was responsible. Perhaps this piece should have been omitted from an already longish program. Likewise, in the Handel concerto, the slow movements were too fast to preserve the traditional slow-fast-slow-fast sequence, and this piece was also somewhat blurred in presentation.

The orchestra seemed to be enjoying this work tremendously, played with such zest it seemed they could have gone on all night. The lute stop of the harpsichord gave a particularly charming effect in the Siciliano and provided the characteristic sounds associated with this kind of music.

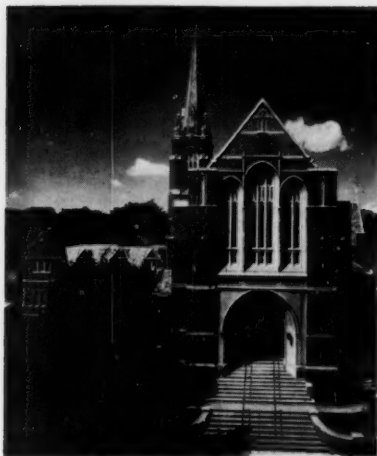
It was in Searle Wright's music, however, that Miss Mason really hit her stride. In a work somewhat reminiscent, perhaps, of the Willan magnum opus of similar title, she conquered the difficulties of the composition, tossing off the complexities of the score in what appeared to be a flawless performance. The exciting reading stirred the interest of many and should insure a wide popularity.

It is to be hoped that future concerts can be given in this church and on this organ, which takes its place among the finest of the city. All concerned with its completion should take great pride in its wealth of color and beauty of tone.

BRUCE WILLIAMS

THE AMERICAN ORGANIST





AEOLIAN-SKINNER ORGAN CO., INC.  
Boston, Massachusetts  
FIRST LUTHERAN CHURCH  
Sioux Falls, South Dakota  
Dedication: November 21, 1960  
Recitalist: Virgil Fox  
Organist: Merle Robert Pflueger

**GREAT** (unenclosed and exposed)  
All ranks 61 pipes unless otherwise noted.  
Wind Pressure: 2 1/2"  
Quintaten, 16 ft.  
Prinzipal, 8 ft.  
Holzbordun, 8 ft.  
Octave, 4 ft.  
Spitzflöte, 4 ft.  
Twelfth, 2 2/3 ft.  
Fifteenth, 2 ft.  
Furniture, 4-6 ranks, 1 1/4 ft., 306  
Chimes

#### SWELL

All ranks 68 pipes unless otherwise noted.  
Wind pressure: 4"  
(Contra Viola, 16 ft.)  
Viola Pomposa, 8 ft., 80  
Viola Celeste, 8 ft.  
Rohrflöte, 8 ft.  
Prestant, 4 ft.  
Flute Harmonique, 4 ft.  
Octavin, 2 ft., 61  
(Contra Hautbois, 16 ft.)  
Trompette, 8 ft.  
Hautbois, 8 ft., 80  
Claron, 4 ft.  
Tremulant

#### CHOIR

All ranks 68 pipes unless otherwise noted.  
Wind pressure: 4"  
Spitzviol, 8 ft.  
Koppeldgedackt, 8 ft.  
Dolcan, 8 ft.  
Dolcan Celeste, 8 ft., 56  
Nachthorn, 4 ft.  
Rohr Nasat, 2 2/3 ft., 61  
Blockflöte, 2 ft., 61  
Tierce, 1 3/5 ft., 61  
Krummhorn, 8 ft.  
Tremulant

**POSITIV** (unenclosed and exposed)  
Division prepared for in console only

Nason Flute, 8 ft.  
Spillflöte, 4 ft.  
Kleinprinzipal, 2 ft.  
Larigot, 1 1/3 ft.  
Siffliote, 1 ft.  
Zimbel, 3 ranks, 1/2 ft.  
Schalmey, 4 ft.  
Zymbelstern, 4 bells  
Tremulant

#### PEDAL

(Resultant, 32 ft.)  
Kontra Bass, 16 ft., 32  
(Quintaten, 16 ft., Gt.)

Bourdon, 16 ft., 44  
(Gedackt Bass, 16 ft., 12, Ch.)  
(Contra Viola, 16 ft., Sw.)  
Octave, 8 ft., 44  
(Quintaten, 8 ft., Gt.)  
(Gedackt Bass, 8 ft., Ch.)  
(Choral Bass, 4 ft.)  
(Spitzflöte, 4 ft., PF)  
(Cor-de-Nuit, 2 ft., PF)  
(Mitur, 3 ranks, 5 1/3 ft., PF)  
(Bombarde, 16 ft., PF)  
(Contra Hautbois, 16 ft., Sw.)  
(Trompette, 8 ft., PF)  
(Krummhorn, 8 ft., Ch.)  
(Claron, 4 ft., PF)  
(Krummhorn, 4 ft., Ch.)

#### Couplers 25:

Gt.: S-16-8-4. C-16-8-4. Po-16-8.  
Sw.: S-16-8-4. C-16-8-4. Po-8.  
Ch.: C-16-8-4. Po-8.  
Pd.: G-8. S-8-4. C-8-4. Po-8.

Combs 36: G-6. S-6. C-6. Po-6. Pd-6. General-6.

Cancels 7: G. S. C. Po. Pd. Coupler. General.

Crescendos 3: S. C. Register.

Reversibles 8: GP. SP. CP. SG. CG. SC. 2 SFZ.

Onoroffs 3 (Pedal to manual): G. S. C. English ivory keys.

Tracker touch.

#### VIRGIL FOX

Now thank we all our God  
In dulci jubilo (three verses)  
Come, sweet death  
Toccata in F Major  
Cantabile  
Choral in E Major  
Gigue  
Greensleeves  
Fantasy and Fugue on How brightly shines  
the morning star

Bach  
Bach  
Bach  
Bach  
Franck  
Franck  
Bossi  
arr. Vaughan Williams  
Reger

The following information was supplied TAO by Merle Pflueger, who in collaboration with Joseph S. Whiteford, President, Aeolian-Skinner Organ Co., Inc., designed this instrument's resources.



The city of Sioux Falls, with a population of 65,000, is proving to be a fine place to hear organs of different companies. This new Aeolian-Skinner joins two other recent installations, a Schantz in the East Side Lutheran Church, and an Austin in the First Presbyterian Church. In late fall a Schlicker is scheduled to be installed in the new Our Saviour's Lutheran Church. These

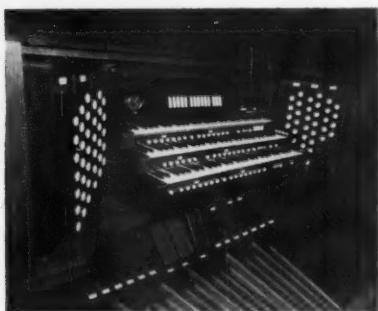


organs are all thirty ranks or more.

The First Lutheran Church is a large and handsome edifice of Gothic derivation, with a membership of over 5,000, three services each Sunday. The new organ is placed in the rear gallery where it frames and draws attention to the fine Resurrection window. The Pedal Kontra Bass and Octave stand in front of the Swell on the left and the Choir on the right. These chambers have louvers on two sides. The exposed Great under the window is enhanced by the stained Holzbordun and the copper tuning slides of the Twelfth.

The firm of Bolt, Beranek and Newman made a study of the church and, as a result of their recommendations, one third of the ceiling was covered with asbestos board which has a hard, smooth surface. This has served to improve the acoustic of the church.

In planning the design of the organ, the first consideration was its use in leading the congregation in worship through the liturgy and hymns. The organ, though not large by some standards, is capable of performing all literature in the way the composer intended. One is able to have many contrasts of solo voices as well as contrasts of ensembles. Each rank blends very well with the others, which helps to make the instrument most versatile. With full organ there is a fine cohesion of tone, there is brilliance which is not offensive, and there is complete absence of harshness.



**FIGHT  
CEREBRAL  
PALSY**

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  **53** MINUTE MARCH

# In Our Opinion . . .

TAO staff writers report their evaluations on the performance scene, on books, on organ and choral music, and on recordings.

## RECITALS AND CONCERTS

ORGAN FESTIVAL, Syracuse University, July 18-22.

This, the second annual festival, attracted organists from all over the country. It was "old home week" for friends and former students of Dr. Arthur Poister, University organist and professor of organ. Crouse Auditorium was nearly filled for each of André Marchal's three recitals.

The roundtable conferences in the afternoon generally dealt with topics of broad musical interest while the morning sessions were geared more especially to the organist and choirmaster.

On Monday afternoon Lyle M. Nelson, director of university relations, University of Michigan, spoke on "Russian Education and Music." The following morning Dr. Joseph N. McGrath of the Syracuse faculty conducted an excellent two-hour session on "Catholic Choral Music." Julian DeGray of the Bennington College faculty was stimulating in his lecture on the intrarelations of the arts entitled "The Commonwealth of Art" and beautifully illustrated some of his points at the piano.

André Marchal  
Trois Versets sur le Te Deum . . . Anonymous, Pub. Attaignant, 1531  
Fantaisie Benedictus, Tierce en taille; (extrait de la Messe à l'usage des Couvents) Couperin le Grand  
Pièce en mi mineur Calvière  
Quatre Versets sur l'Hymne Ave Maris de Grigny  
Stella Boëly  
Fantaisie and Fugue in B Flat Boëly  
Pastorale Franck  
Impromptu Vienne  
(dedicated to André Marchal)  
Prelude and Fugue in E flat St.-Saëns  
Grand Choeur Dialogue Gigout  
Improvisation

From the first note of this survey of French organ music up to and including Vienne, Marchal's intensely personal style was in evidence. The slow, reposeful beginning of the versets on the Te Deum was beautiful. His ornaments, always authoritative and often elaborate, were a delight. Here and wherever later they appeared, they emerged from the fabric of the music itself, never sound-tacked on.

He made attractive use of the large Holtkamp organ throughout: the fine oboe solo in the Fantasy, the excellent cornet on the Swell in the Benedictus, the lovely warm flute on the Great, the distinctive Pedal reed in the first verset of the de Grigny. Marchal's deeply philosophical nature was especially notable in the versets on the Te Deum and the final verset of the de Grigny.

The Boëly, as arpeggiated as the finale of Mendelssohn's Sonata I was well executed as was the St.-Saëns with its contrived fugue subject and generally academic tone. I hope Vienne's scherzos stay in the repertoire. The Impromptu from *Pieces de Fantaisie* is one of those sprightly scherzos and it was delightfully played.

The Gigout, which I anticipated would be given a definitive performance, con-

tained the most ragged playing of the evening, especially disconcerting in the Pedal octaves. The improvisation was on a subject submitted by Dr. Earl George of the Syracuse faculty. It was so tricky and so unmemorable that Marchal had to refer to his Braille copy several times, something I had not seen him do before. A fine performance of Gigout's Toccata for an encore ended the performance.

Vernon de Tar presented "Choir Literature and Performance Style" Wednesday morning, which included a half-hour introduction to hymnody which I doubt anyone present needed. It was also most unfortunate that a list of anthems and motets was substituted for copies of the music itself. It is not enough to hear choral music played on an organ, when publishers are willing to supply needed copies for a provably worth conference such as this.

In the afternoon Philip Klein, Skaneateles (N.Y.) Central School instructor, presented an excellent lecture-demonstration on "The Junior High Singer." It was a pity that the quality of the music itself failed to match that of his young singers.

André Marchal  
The Music of Bach  
Prelude and Fugue in C  
Chorales for the Christmas Season (Orgelbüchlein)  
Puer natus in Bethlehem  
Gelobet sei'st du, Jesu Christ  
Der Tag, der is so freudenreich  
Vom Himmel hoch, da komm' ich her  
Vom Himmel kam der Engel Schar  
In dulci jubilo  
Lobt Gott, ihr Christen, allzueleich  
Jesu meine Freude  
Christum wir sollen loben schon  
Wir Christenleut'  
Trio Sonata No. 5  
Chorale Prelude: Schmücke dich, o liebe Seele  
Passacaglia and Fugue

Marchal's playing was more effortless on the second night of the festival and there were fewer missed notes. Bach was presented in each of his five major forms. The opening work was registered fairly full with a Pedal reed emphasizing what I have always considered the most monotonous pedal figure in music. The fugue was begun quietly on the Swell, went to the Great briefly, then to the Positiv, and concluded on the Great.

The Christmastide section of the Orgelbüchlein made an excellent group with good contrasts and key relationships. Except for Vom Himmel hoch, Lobt Gott and Wir Christenleut', which were given full registrations, the chamber-music character of the others was amply realized. Especially attractive were the jolly rhythms of Der Tag, the wandering tenor in Vom Himmel kam, the bristling and sparkling registration with the Pedal schalmey for In dulci jubilo, the gentle warm treatment of Jesu meine Freude. In Christum wir sollen the choral melody in the alto was thumbed down to a lower manual. Each chorale was played musically and so naturally that the group afforded continuous delight.

Trio sonatas as usually heard in recitals make the wish surge up in me that I were elsewhere. Not so with this artist playing this sort of instrument! First movement danced from the beginning, with unusually short staccato eighth notes; lyrical and intimate second movement contained some of the finest music-making of the evening.

The cornet on the Swell was used

for the melody of Schmücke dich. Although there was some note-holding here and there, in the agogic sense, the piece was played quite straightforwardly and not genuinely lyrically. Marchal's playing of the Passacaglia has changed over the last 13 years. Where it used to be conceived in more monumental form, it is now less grand and, it seems to me, more authentic.

For encores Marchal played the Prelude and Fugue in G at a very brisk tempo and much freedom, and O mensch bewein' in such a free style as to be erratic.

Walter Holtkamp, the organ builder, spoke on "Organ Design" Thursday morning. Several months before he had written organists all over the country asking them to submit questions they would like to have answered at this festival. His extremely informative talk was based on the response. He explained the composition of mixtures, the importance of the Great and Pedal divisions, and the design of the Swell division. He dealt more briefly with the matter of organ cases and tracker action (neither are necessary when both the instrument and the performer are first rate).

Thursday afternoon's lecture by Ernst Bacon, the University's composer-in-residence, was the most stimulating of the festival. Entitled "The American in Music," it could as well have been called "The Plight of the American Musician." It was essentially a summary of his new book, "Words on Music." (Syracuse University Press, \$4). I unreservedly recommend the book to all musicians and to students contemplating a career in music. I wish also that we could get trustees and board members of symphony orchestras, churches, and other musical organizations to read it. Bacon's broad erudition and enormous intellect are as much in evidence in the book as they were in his lecture.

André Marchal  
Office de l'Épiphanie Tournemire  
La Vallée du Behorleguy au matin (from Bonnali  
Paysages Euskariens) Baric  
Toccata Duruflé  
Choral varie sur le Veni Creator  
Les Enfants de Dieu (La Nativité du Messiaen  
Seigneur) Langlais  
Acclamations (Suite Medievale)  
(dedicated to André Marchal)  
Deux Danses à Agni Vavishita Alain  
Litanies Alain  
Improvisation

The last recital of the festival opening of Tournemire was an appropriate send-off into the more contemporary elements in French organ composition. I had forgotten what a strange piece La Vallée is, but soon remembered what a reviewer wrote when I played it: that "the strange valley has a train in it." The Baric which ended the first half of the program seemed quite ordinary and not especially attractive.

The climax of the three nights came with the pieces by Duruflé, Messiaen and Langlais. All three are first rate compositions, were beautifully and thrillingly played. Marchal's playing in these was as of old when I first heard him 13 years ago.

He was also in top form for his improvisation in the symphonic allegro form on two themes submitted by Dr. McGrath. From a quiet beginning, the fabric became richer and more complex until it reached gloriously exciting proportions; again, after a quiet section featuring a warm, lush registration, the music developed toward a dazzling finale. The final climax of the evening came with the second encore, Vienne's Toccata

from the *Pièces de Fantaisie*. This seldom-heard work received absolutely first class playing, brought the audience to its feet in a standing ovation. This moving acclamation demonstrated the very deep affection for Marchal the great man, the great heart and formidable intellect, the great teacher, and still, at 65, the inspiring recitalist. His lecture-demonstration on Friday afternoon was devoted to the history of the organ in France. His able interpreter was Miss Susan Landale, a pupil of his from Edinburgh, Scotland.

FREDERICK SWANN, The Chapel, Interchurch Center, New York, October 10.

Allegro (Concerto in A minor) Vivaldi-Bach  
Three Chorale Preludes Armin Knab

Praise to the Lord, the Almighty  
How brightly shines the morning star  
Now woods and fields are sleeping

Toccata for the Flutes Stanley  
Benedictus F. Couperin

Fantasia and Fugue in G minor Bach  
Pavane (Rhythmic Suite) Elmore

Prelude on the name ALAIN Durufé  
Incantation for a Holy Day Langlais

This was the dedication and inauguration of the new Möller organ in this chapel, of which Mr. Swann is the organist, in addition to his duties in The Riverside Church. The recital followed a brief service of dedication conducted by The Rev. Marvin Halverson, Executive Director, Department of Worship and the Arts, Division of Christian Life and Work of the National Council of Churches.

This instrument has previously been described in reporting a recital last spring by Robert Anderson, has since that time been completely revoiced to better accommodate it to the space in which it sounds. Personal reaction to this instrument is that it is wholly satisfactory for all its varied purposes and uses, has a classic yet colorful sound.

Conditioning this, however, is the acoustic of the room. Its hard surfaces are in this reporter's estimation not consistent with the extremely low reverberation characteristic, which allows both performer and organ far less chance for best auditory projection to the listener.

Mr. Swann was at his best in the Knab chorale preludes, Stanley, Couperin, Elmore and Durufé. All these pieces were portrayed with fine musicianship and considerable charm. I felt the Vivaldi-Bach and the Bach were less than his best playing, with the fugue in the latter work suffering especially.

While the Langlais which closed the performance is a good work, I do not feel it quite matches Alain's Litanies, in type. As I stated in Mr. Anderson's performance, organists playing here will be wise in refraining from too-extended use of fortissimo to full-organ sound in this space, for such becomes auditorially fatiguing. This is no fault of the organ, per se, but rather of the space itself, in which, because of design restrictions simply does not permit organ sound a full chance to speak best in total perspective.

R.B.

the volume. It is the philosophy around which the pages revolve with which we are in disagreement. The clearest way to illustrate this is by a series of quotations and comments on same.

"It is small wonder that few great composers are interested in writing music for the church." I cannot understand why people are so concerned about who writes "for the church" and who does not. This is related to the position of the Church today with respect to the cultural flow of the times.

If music is a cultural expression, the purist point of the Church could not use contemporary music which is honest in the first place. Therefore, it uses sincere expressions of non-cultural elements and makes what seems to be the best of a rather bad situation.

The description of the music program is good. "In certain churches the music program is one of pointless commotion, with no relationship between choirs, hymn singing, music in the church school, or the service of worship. In others the program is a masterful job of organization and promotion with the choir program like an incredible invention of Rube Goldberg, with all the wheels turning smoothly but producing nothing." However, much of this book seems to be devoted to the oiling of a Rube Goldberg itself. This will become evident presently.

"Other misuses of music are the result of sincere but often misguided attempts to 'plan worship experiences.' There is nothing quite so devastating to music or religion as the 'cooking up of a worship service.'"

"Another misleading phrase, 'enriching worship,' has come to the fore with the stirrings for a more liturgical pattern of worship. Enrichment unfortunately may take no more substantial form than adding a little musical fertilizer (in the form of numerous, lengthy, and often irrelevant choir responses), fancy lighting effects, including a neon cross, chime notes striking the hour, and a misnomer called 'The Sacrament of Silence' during which the organist is expected to play 'Sweet Hour of Prayer' with *vox humana* and full tremolo." If a liturgical pattern is wanted, the authentic form is easily had without trying to originate anything. In many churches which trifle with form, this so-called "Sacrament of Silence" could well last from 11:00 through the noon hour any Sunday morning.

This business about the music I find to be a lot of overdrawn dreaming: "The committee should represent the mind of the entire church, with members from the governing board . . . and the congregation at large." If the entire mind of the congregation is to be represented in the sumtotal of the music program,

the level is going to be pretty low. These programs should be guided to serve God and not to reflect the untutored mind of some congregation. The point is: does the musician know his job or does he need help from 500 to 3000 communicants to operate?

The question on page 45 is well answered and would that the answer have been remembered later in the writing. "How many choirs are needed? Again, mere numbers are not important. There must be a need for every choir and an opportunity for it to sing with reasonable frequency." It seems obvious that any worship service of any constant denomination as well as the several Catholic churches can be conducted with one organization. Not every one plays in St. Mark's in Venice.

Now consider the discussion of the director. I have never met with such a description of a Goliath of ignorance anywhere else. Read this (page 54): "The director is, to a degree, performer, teacher, conductor, composer, arranger, voice coach, and musicologist, and therefore must develop himself beyond the attainment of great technical proficiency."

In almost other words, the director has to be everything but a serious musician. It is this sort of thing which discourages musicians from operating in churches. Many organ players and arm wavers hold such jobs, and a few musicians do so until they locate another position; but this is the kind of thing which sickens the attempts to raise the standards of the so-called church musician.

One of the pinnacles of hilarity in this book is found on page 61 in a "Time of Rehearsal" schedule. "7:00-7:30 Opening Worship." In the minds of some people, and not merely in the writings of these authors, there seems to be a great element of sacrilege in a person's doing his own work and letting each other person do his own. It is beyond any comprehension how five people in unrelated fields of specialized training can overlap and do portions of each other's work and get anything accomplished at all. A musician is supposed to know his field well. Who ever imagined he would have to conduct a prayer meeting! Now, if the authors mean to suggest that the minister, or other clergyman, who is qualified to conduct worship services, should come in for those three minutes to hold prayers, this is another matter. I cannot imagine a minister's taking a portion of the choir rehearsal while the director is doing the pastoral work. We are called to be the disciples of our art and not busybodies of everyone's affairs.

Page 81 again brings up this matter of diluting the energies and ability of

## BOOKS

**Harry W. Gay**

ABINGDON PRESS, 201 Eighth Ave. So., Nashville 2, Tenn.

Austin Lovelace and William Rice: MUSIC AND WORSHIP IN THE CHURCH, 195 pages, \$4.

There are many features in this book which will appeal to persons who conduct their musical business in a fashion similar to the philosophy expressed in

JANUARY 1961

## 200 american audiences have heard JOHN HAMILTON\*

NEW YORK, Carnegie Recital Hall: "It is easy to understand why John Hamilton's activities have been extended from the boundaries of the west coast to encompass the national scene. He is a first-rate musician, sensitive and intelligent . . .  
"All in all, this was a completely satisfying evening, one which was so very kind to the ears."

THE AMERICAN ORGANIST

\*Organ, Harpsichord—University of Oregon, Eugene—NOW BOOKING—1961-62



the organist. Witness this: "For other organizations such as the men's club and the women's groups he should not try to do the entire job of accompanying. It is ridiculous to interrupt a busy schedule in order to play only the 'Doxology' before a dinner meeting. The organist should seek to find and develop talent in the groups themselves and turn over the responsibilities to these persons."

This matter of bell choirs is brought up on page 109. "Because of the difficulties associated with changing voices, many choir directors avoid using junior-high boys. Bell choirs provide an excellent, albeit expensive, outlet for these young men with uncertain vocal production." The earlier reference to the need of the number of choirs is recalled at this point. I cannot feature having

such a group of Swiss Bell Ringers "enriching a worship service" on any day. How does one introduce them to the congregation and how does one explain the musical significance to God?

Concerning literature, the authors make this interesting point: "One has only to poke his nose into dusty choir room closets stacked with doggerel Victorian anthems and second- and third-rate collections of uninspired anthems spewed out monthly by the pound by musical hacks to get an inkling of the tragic situation in many choir libraries."

By our earlier remarks about the people who write for the church, 99% of the present day writers would seem to fall into this hack class. And lest I give away my own slightly romantic leanings, I wish the term "Victorian

anthems" were explained. Does this mean English music or does it include Brahms as well? I get a bit weary of hearing people try to cover a multitude of musical sins by this term. I have seen some libraries loaded with Renaissance Rubbish as well.

The sentence at the top of page 124 is interesting. In part it says: "... and yet there are some texts in the Bible which do not have too much to say to the present age." Well, here is an example of musician turned theologian. Who can make a statement such as this and mean it? Who can judge what is applicable to any one person in any one age? One of the specific references in this case was to verse 6 of Psalm 58. Regardless of the nature of this verse out of context the last verse of the Psalm has the point— "... Verily there is a reward for the righteous: verily he is a God that judgeth in the earth." Surely this psalm has some value.

"Church music should be liturgically correct, but it should avoid the narrow confines and stifling quality of sectarianism." This is interesting and true; but how some of us wish it also avoided the floodspread of rather ignorant denominationalism. Lest I be misunderstood, recall the text of a familiar anthem "Let This Mind Be In You." The first part of this is from the Epistle for Palm Sunday; the second portion is from the Epistle for the Feast of the Circumcision. How can anyone make any liturgical sense out of such a conglomeration? Here is the quality of sectarianism which is the worst.

A piece of misinformation here: "The English verse-anthem to some extent is unacceptable on the grounds that the solos were often added to display the talents of available soloists and to entertain the royalty attending services." How many of these anthems have solos for mens' voices? Boys were not used to demonstrate to royalty any display of vocal pyrotechniques. Most of the verses in verse-anthems contain trios or quartets. After all the royalty did not visit all the parish churches, and many composers wrote such anthems. For whom were they written—the congregations present, no doubt.

A list of vocal solos is given as acceptable for services. How can a serious author include such pieces as: *Abbey, Sleep, Sweet Jesus, Sleep; Bone-Fenton, The First Psalm; Brahms, Four Scriptural Songs* (these are NOT church pieces); *Diamond, The Shepherd Boy Sings* (In the Valley of Humiliation). Regardless of the musical value of the piece, the full title is not given and I could not feature the last-named above piece in a service. To continue the list: *Malotte, The Beatitudes*, and *The Twenty-Third Psalm; Robertson, All in the April Evening*—and the list goes on.

"Another method of introducing hymns is the 'hymn of the month' plan which many churches have used successfully. The first step is the organization of a committee including the minister, the director, the organist, some choir members, and musicians from the congregation; their first duty is to make a list of all hymns in present use."

Really! All we need is another committee, and one for the musician to have to attend. Consider the discussion of building a service on the hymns of Whittier. This is one of a series of "cooked up" services. What do these lines mean anyway: "The silence of eternity, interpreted by love." "All the windows of my heart I open to the

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day."?

Bluebird, bluebird, fly through the window! If even a clergyman were pinned down and resorted to the same kind of nebulous and inconsistent vocabulary himself, he could not even explain what these lines are supposed to mean. The explanation would be more remote than the statement. There was one comforting pair of lines for a nuclear age, however: "That the deaf Christ dwells not far, the king of some remoter star."

Doing the work of others comes up again on page 168. "The picture is further complicated by the fact that the choir director or organist is usually occupied with preparations for the service of worship on Sunday morning and is either unable to help with the church school or is not inclined to do so because of inadequate knowledge and training." I should hope the organist is USUALLY occupied with the service preparations!

In the Glossary one finds this interesting definition: "Chorale or Choral—a hymn tune; . . ." Well, which is it? There is a difference. The authors say, in defining the word Communion: "One of the names given the ordinance or sacrament observed in different forms by nearly all Christian sects. . ." What do they mean by nearly all? How can any sect BE Christian without this basic sacrament?

The authors should check the color used on Maundy Thursday—they give two! Both are wrong. Under the definition of Canticle we read: "In the Book of Common Prayer, the term is applied only to the Benedicite. . ." The reading of page 11 will correct this error for any readers.

In conclusion, the definition of Minor Mode leaves me a little more than cold: ". . . The harmonic minor scale gives the notes of the diminished seventh chord, which was so much used in Victorian harmony." I wonder just what this means? I never had a course in "Victorian Harmony," but having a great affinity for the harmonic minor scale, I believe I am inspired to take one such.

I do not feel this is unduly harsh judgment on this book. The authors have taken upon themselves to cover almost all that is sacred to many of us. Having accepted this call, they have made some interesting reading. However, as musicians themselves, how can they lead people through this maze of dilution of the art they both are deigned to serve?

## NEW RECORDS

**Charles Van Bronkhorst**



PIERRE COCHEREAU, Cathedral of Notre-Dame, Paris; one 12" LP—PL-13007, \$1.98; also available in stereo. Order from World Library of Sacred Music, 1846 Westwood Ave., Cincinnati 14, Ohio.

Sinfonia in D Major	Bach
Prelude and Fugue in C minor	Mendelssohn
Pièce Héroïque	Franck
Toccata (Symphony V)	Widor
Ora Pro Nobis	Liszt
Carillon de Longpoint	Vierne

Here's a first-rate program of organ music played by a top-flight artist on

one of the world's finest instruments, recorded to perfection and available at an unbelievably low price. According to the jacket, *Perfect* records are a product of Epic Records (a subsidiary of Columbia Records), which explains the excellent quality of recording and surfaces but not the bargain price.

I was especially happy to find the Bach and Mendelssohn works. If you've heard Fox play the Sinfonia, you'll appreciate Cochereau's restrained but accurate and musical playing of this thrilling piece. As for Mendelssohn, I believe this is the first decent LP recording released to date. Incidentally, when is someone going to record the complete Mendelssohn organ works? This is a worthy project long overdue on modern hifi records.

To sum up: I consider this the supreme bargain in organ releases of the

past five years, so get a copy now before it's too late.

MARCEL DUPRÉ, "Marcel Dupré at Saint-Sulpice." Four Mercury 12" LPs, available singly at \$4.98 each; also in stereo at \$5.98 each.

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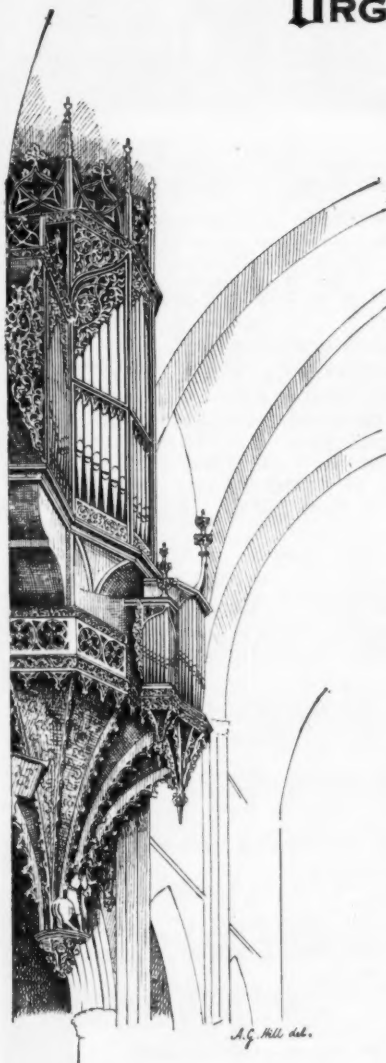
Vol. III—Record MG-50228: Grand Pièce Symphonique; Fantaisie in A; Pastorale

Vol. IV—Record MG-50230: Six "Schübler" Chorales; Fantasias in C minor and G Major

Vol. V—Record MG-20231: Three Preludes and Fugues—E minor, A flat Major; C Major

Le banquet céleste; Les bergers  
Messiaen  
When Mercury Records released the two magnificent recordings of Dupré playing the new organ in St. Thomas Church, New York (TAO, August 1958), it was my hope they would soon record

## ORGAN PLACEMENT



The architect and the organ builder of the organ's Golden Age discovered the principles of organ placement in the church and incorporated these principles to their full extent in the church design.

The result was a high degree of musical success and esthetic excellence which is still praised today. Unfortunately, departure from this practice has been increasingly prevalent since the turn of the century and a comparison of such installations with the masterpieces of the past brings out in striking fashion the validity of these fundamental principles of placement and the unfortunate consequences of disregarding them.

We have learned from the founders of the art that, if musical effectiveness and economy of tonal resources are to be prime considerations, provision for the organ must be an integral part of the design of the room.

The organ is essentially a grouping of several closely related tonal entities whose relationship must be kept clear, and which therefore must not be widely separated from each other.

The organ must stand completely within the boundaries of the space in which it is to be heard. It should preferably be freestanding and located along the central axis. Suitable encasement of the pipes should be used wherever possible to project and, through resonance, to enrich the sound.

Early consultation between the architect and the organ builder is the only way to assure the observance of these principles in each individual case and to guarantee the musical and architectural excellence of the organ. The services of our experienced and progressive consulting staff are always available for this purpose and requests for these services will be given prompt attention.

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LIMITÉE

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this great artist at his own church instrument in Paris. Now we have five new disks recorded in the summer of 1959 (Vol. II is not reviewed since no monaural copy was sent), in St. Sulpice on its famous gallery instrument.

All the music is well known repertory with the exception of Dupré's own Op. 36 preludes and fugues. These date from 1940, should be of real interest to those mostly familiar with his earlier Op. 7 works in this form.

It goes without saying that recording this organ is a real challenge. Earlier pressings (by Overtone—TAO, April 1958) failed to achieve anywhere near the results captured by Mercury on these disks. Granted there is some tape-hiss evident where low level registration required increased recording volume, the overall effect throughout is realistically satisfying, often electrifying. Of course

the expected out-of-tuneness of such a large instrument is there, along with the blazing French reeds, thrilling full-organ sound, and spacious liveness.

Outside of a few misleading statements among the otherwise well written album notes, the only serious omission is a complete stoplist of this historic organ. These, then, are exciting recorded proof of the artistry that is Dupré, and the glorious sounds that are St. Sulpice's Cavaille-Coll organ. No organist can afford to be without them.

**ROBERT SHAW CHORALE**, Robert Shaw, conductor; two RCA-Victor 12" LPs, singly \$4.98 each; available in stereo.

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Broad is the road  
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Worthy the Lamb  
Fifteen "traditional" American hymns

Bradshaw

Two treasured albums in my old collection of 78 rpm's were Shaw's recordings of the two Bach works above. What a joy (and what a difference!) to have both in modern hifi versions. And to think that one actually pays less for the two now despite inflation. If you agree with me that Mr. Shaw and his Chorale do this music better than any other combination, you'll add this to your collection pronto.

"What Wondrous Love" is a collection of American hymntunes spanning more than two centuries, from the *Ainsworth Psalter* of 1618 to the *Southern Harmony* of 1854. Most of the tunes are modal in character, lending themselves well to the interesting special arrangements by Robert Shaw and Alice Parker. They certainly know how to develop simple tunes into vital, stimulating experiences, both for performers and listeners.

Anyone interested in American musical heritage and/or in superb choral singing will not wish to pass up this disk.

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## MUSIC FOR ORGAN



Harry W. Gay

OXFORD UNIVERSITY PRESS, 44 Conduit St., London, W.1, England.

Peter Hurford: FIVE VERSES ON A MELODY FROM THE PADERBORN GESANGBUCH (1765), 6 pages, \$1.25.

Verses three and five are vigorous and one and two are in trio form. Four is on the full side, majestic. Well written and varied, should find a place in toto in services, or individually as interludes. A good buy.

NOVELLO & CO. LTD., 160 Wardour St., London W.1, England.

Alec Rowley: SONATINA, 18 pages, no U.S. price.

An effective work, suggestive of the Symphony in F Major by same composer, but easier. Things happen at expected times and music flows along. Not very dramatic, but pleasant.

Arthur Milner: TWO MEDITATIONS ON PSALMS, 10 pages.

Really meditative, the first refers to verses 6 and 7 of Psalm 122; second is from Psalm 23, verses 1, 4 and 6. Very useful and effective—good opportunity for those who like to explore the colors of sound.

Arthur Milner: GALLIARD FOR A FESTIVAL OCCASION, 6 pages.

In good contrast to this composer's "Sarabande," this is on the easy side, but gets into the pomposity expected, near the end.

Norman Gilbert: PIECES FOR FOUR SEASONS, 16 pages.

No. 17 in NOMC (Fantasia for Christmas, Interlude for Lent, Paean for Easter, Veni Spiritus for Whitsuntide). On the easy to medium side, written in a style a little reminiscent of his teacher, Sir Edward Bairstow. Pleasing and with some opportunity for color.

Vernon Griffiths: SHORT SUITE, 14 pages.

No. 18 in NOMC, this little suite is written by a man who has spent most of his life working in New Zealand. Reflections of Stanford and Wood, with

whom he studied, are apparent. Pleasing music, useful, easy. Includes a Prelude, Pastorale, and Festival Recessional. Brian Brockless: **PRELUDE, TOCCATA AND CHACONNE**, 16 pages.

Good writing. Prelude has certain mysterious qualities needing good rhythm to expose intensity of writing. Toccata uses pedals more vigorously, some alternating chordal passages in older French style, leading into culmination in a dramatic chaconne which builds to *fff* over seven pages. One should have this, for it is one of the best pieces Novello has published since Richard Tynsky's "Phrygian Toccata."

Various Composers: **THE COLOURS OF THE ORGAN**, 47 pages.

A very well conceived volume which one should have. Each piece is chosen for the express purpose it is to serve, and a listing of them makes this clear. All writing is not equal in technique or inspiration, but I find to my own liking especially the work of Lloyd Webster, Francis Jackson and Leo Sowerby.

Here are the contents: Benedictus (Diapasons), Webber; A Sketch (Flutes),



JOHN W. HARVEY

Mr. Harvey, organist and carillonneur, formerly minister of music in National City Christian Church, Washington, D.C. has been appointed assistant professor of music and university carillonneur at the University of Wisconsin in Madison.

A native of Indiana, he holds degrees from Oberlin Conservatory and Union Theological Seminary, has been an organ student of Harold Eninger, Fred G. Church, Clare L. Edwards, Leo Holden and Vernon deTar. He has developed a reputation as consultant on organ building and remodeling, studied carillon playing with James R. Lawson, carillonneur of The Riverside Church, New York.

At the University of Wisconsin Mr. Harvey will play regular carillon concerts. He is married, is the father of three daughters.

Statham; Diversions (Mixtures), Jackson; Elevation (Strings), Ratcliffe; Holiday Trumpets (Reeds), Sowerby. Excellent as a set, or alone.

Norman Demuth: **PROCESSIONAL FANFARE**, 4 pages.

A dramatic piece, written for the Enthronement of the Lord Bishop of Chichester in 1958. Scored there for three trumpets and organ, is very effective in this arrangement. Strong rhythmic drive, coupled with the sense to know when to

stop the music makes this desirable. For festival occasions or to serve as a pick-up in what might tend to be a dull service some Sunday.

**WORLD LIBRARY OF SACRED MUSIC**, 1846 Westwood Ave., Cincinnati 14, Ohio.

Various Composers: **POSTLUDES ON ALL THE DEO GRATIAS** (this is exactly as the printing reads), 59 pages, \$3.85.

Very good and useful volume. Themes are given on one line before each piece, pieces are varied and not of the usual thing along this line. Representation is highly varied, gets away from the hackneyed. Get this if you have use for this type of thing.

Noel Geomanne: **CHURCH WINDOWS** (Suite), 34 pages, \$3.

Solemn Entry, A Christmas Carol, Offering, A Child's Prayer, and Toccata make up the set. Colorful writing, useful. First and last pieces are especially good. Toccata is quite extended, on paper reminds one of the Langlais "Miniature" in many ways.

Oliver Cooper (compiler): **ALL AROUND BACH**, 45 pages, \$3.25.

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**ASHLEY MILLER**

Mr. Miller, organist for the Society for Ethical Culture, New York, appeared December 11 in recital in the Society auditorium on the new Wicks organ recently installed. He was assisted by Dorothy Minty, violin, and Jules Eskin, cello.

An all-round musician, Mr. Miller has been on the staff of the Radio City Music Hall, has appeared in many cities over the country. He is an Associate of the American Guild of Organists.

who lived "all around Bach." Some are movements from longer works, all on two staves, but much is useful and worth the price of purchase.

CARL FISCHER, INC., 62 Cooper Sq., New York 3, N.Y.

Gordon Young: PRELUDE BASED ON "ABERYSTWYTH," 6 pages, 75c.

One of the finest compositions on this theme to have been written. Writing

varies between mild counterpoint and chordal sections; a toccata-like middle section leads into a final portion of great breadth. Medium difficulty, sounds much more difficult. Good registrational possibilities and Hammond markings are included.

CONCORDIA PUBLISHING HOUSE, St. Louis 18, Mo.

Michael Praetorius: PHANTASY ON THE CHORALE "WE ALL BELIEVE IN ONE GOD," 19 pages, \$2.

Fine example of this composer's writing in such extended form. Editing is well done by Heinrich Fleischer. Print-

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Mlle. Alain begins her first American trans-continental recital tour January 15, in Westmoreland Congregational Church, Washington, D.C., continues with a full schedule through February. On March 1 she plays two performances in Kresge Auditorium at M.I.T., Cambridge, Massachusetts. Her New York City recital will be March 14, in Central Presbyterian Church.

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ing is good, pages are long; an extra two pages of textual revisions are given.

G.F. Handel: PRELUDE AND FUGUE IN A MINOR, 8 pages, \$1.25.

Organists will note the prelude as the one with the fugue in F minor which is the first piece in the second volume of the HOR series by Bonnet. Fugue appears also in subject form and partially in development in "Israel in Egypt." These make as good a set of Handel organ music as one could want. Printing again good, numerous indications included.

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First Congregational Church  
Pasadena, California



DANIEL ROBINS

Mr. Robins, 23, has been appointed carillonier of Rockefeller Memorial Chapel and Master Tower Chimes at the University of Chicago. He holds a diploma from the Carillon Foundation of the Netherlands, has just completed a 17-city carillon-playing tour in Europe.

His compositions have been published by the Carillon Foundation and The University of Chicago Societas Campanarium. The youngest ever to compete, Robins won second prize in last year's International Carillon Competition in Rotterdam. He was a guest recitalist at the Royal Palace in Amsterdam last spring, the first American invited to play that instrument. He succeeds Mr. James R. Lawson, now carillonier of The Riverside Church, New York.

## Newsnotes

Alfred M. Greenfield, director of the New York University Glee Club since 1925, has received a Fulbright grant to initiate and develop a choral program for the universities of Colombia. He will spend a year at the National University in Bogota starting in February . . . The National Music Council has announced the election of Edward MacDowell to the Hall of Fame of New York University, and his bust will be placed among those of other famous

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Americans in the Hall on University Heights, New York. This marks the first time an American composer of serious music has been so elected.

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TAO reminds readers that, from 1950 on through 1960, this magazine is available, to subscribers only, on positive microfilm, through **University Microfilms**, 313 N. First St., Ann Arbor, Mich.

**E. Power Biggs** is now broadcasting a regular weekly series of programs on radio station **WGBH-FM** and the Educational Radio Network, Wednesday evenings . . . On Oct. 30, a "Reformation Festival Concert" was presented in **National City Christian Church**, Washington, D.C., in cooperation with **Lutheran Place Memorial Church**. Soloists, instrumentalists and concert choir were under the direction of **Lawrence P. Schreiber**, organist-director of the former church.



The console pictured above is now available by **Electronic Organ Arts**, originators of the **Artisan do-it-yourself organ kits**. Known as the "Regal" it brings to 24 the number of Artisan models offered.

**Robert L. Eby**, president of the firm, has pointed out that the electronic organ kit idea was a bit slow catching on because people thought it took an electronics engineer to put one together. When the word got around life built their own home installations. Detailed information may be secured about this this was not required, people of all walks of firm's products by writing **Electronic Organ Arts**, Artisan Hall, 4949 York Blvd., Los Angeles 42, Calif.

**Church of the Ascension**, New York, on Nov. 21 presented a program of works by Bach, Barber and Britten, with soloists and choir conducted by **Vernon de Tar**, Ascension organist-choir-master . . . **Julian Williams**, is giving a series of five Bach recitals in **St. Stephen's Church**, Sewickley, Pa. Dates are Nov. 13, Dec. 11, Feb. 12, Mar. 12, and Apr. 9.

**Isadore Freed**, internationally recognized composer and pianist, died Nov. 11, at age 60, of a heart attack in South

**Nassau Communities Hospital, L.I., N.Y.** Born in Russia, he came to this country when 3, had been on the **Curtis Institute of Music** faculty; helped found the **Philadelphia Society for Contemporary Music**. He was a synagogue musician of note, had compositions performed by leading orchestras over the world, had been guest choral and orchestral conductor in numerous places here and abroad.

The third issue of the **Calendar of Music Activities in the U.S.**, published by the **President's Music Committee**, is now available at \$2 a copy, from the committee's headquarters, 734 Jackson Place, N.W., Washington 6, D.C. . . . The first "Home Organ Club" to have existed in Columbia, S.C. was formed recently through the facilities of **Case Piano Co.**, area **Baldwin Organs** dealer, with a large turnout for an informal concert.

The **Moravian Music Foundation, Inc.**, Salem Station, Winston-Salem, N.C. has announced 6 publications of considered

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interest. Order blanks can be secured at the above address . . . To recognize the opening of the new **G. Schirmer, Inc.** store at 4 East 49 St., this street, between Fifth and Madison Avenues was for four days renamed "Avenue of Composers." Store windows were specially decorated to carry out a musical theme, street signs were changed; all this preceding the preview of the store's opening.

**TAO** is happy to report the birth of **Marc Bailey Johnson**, Nov. 8, to **Mr. and Mrs. Richard Johnson (Roberta Bailey)**, of Westboro, Mass. . . . **Celeste Moore** was born Nov. 5 to **Mr. and Mrs. John Grenier** of Middle Haddam, Conn. The mother is **Mary Moore Grenier**.

**Houghton (N.Y.) College** has announced contract signing for a 3-manual

**Holtkamp** organ to be installed in early 1962 in the newly completed Chapel-Auditorium. Acoustical features of the room were designed by **Bolt, Beranek and Newman**, of Cambridge, Mass., for optimum reverberation for organ and other musical programs.

A brochure titled "Verschuere Pipe Organs" is available from the **Holland American Organ Co.**, 27 S. 3rd St., Harrisburg, Pa. . . . **Associated Music Publishers, Inc.** has issued a complete catalogue of organ music available through this firm by writing to their address: 1 West 47 St., New York 35, N.Y. . . . **TAO** staffer **William O. Tufts** will play a recital January 24 in **Congress Heights Baptist Church**, Washington, D.C. The performance is a benefit for the Greater Southeast Hospital Foundation.

**Quincy Porter** has been appointed Battell Professor in the Theory of Music, **Yale University**, effective immediately. Mr. Porter has been a faculty member of the Yale School of Music since 1946. He succeeds **Richard Donovan**, who served as Battell Professor from 1954 until his retirement last June.

**Robert A. Requa**, 32, died Nov. 28 in Baker Memorial Hospital, Boston, of cancer. He was organist-choir director in **Wesley Methodist Church**, Shrewsbury, was a member of the executive committee of the **Worcester Chapter AGO** and was to have directed the chapter's junior choir festival later in the season. The funeral was held in Wesley Church, Nov. 30, with the organ Mr. Requa played, silent for the occasion.

**Harold Chaney**, member of the **University of Oregon School of Music** faculty recently played an unusual program of harpsichord music, assisted by other faculty members. Music by Douglass Green, Carol Surinach, Homer Keller, Bach and S-arlatt was heard, including several local first performances.

**Dr. Seth Bingham** on Nov. 27 gave a talk on "Contemporary American Church

Music" at a service of Evensong in **St. John's Church**, Lafayette Square, Washington, D.C. . . . During a recent tour, according to a press release received, **Richard Ellsasser** drew paid-admission audiences averaging more than 1000 persons per concert, in a five-state trip. In Little Rock, Ark. and Alliance, Ohio, longstanding attendance records were reported broken by Ellsasser in Community Concert Courses performance dates.

**Colbert-LaBerge Concert Management** news: **George Markey** played a recital and conducted a master class at **Blue Mountain College**, Miss., Jan. 5 and 6; played in The Auditorium of the **Reorganized Church of Latter Day Saints**, Independence, Mo., Jan. 8 . . . **Donald McDonald** plays in the **Academy of Mu-**

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stic, Philadelphia, Pa. Jan. 15; Chicago,  
Jan. 23; Canton, O., Jan. 25; will act as  
organ clinician and recitalist at the  
Church Music Workshop, **Southwestern  
Baptist Theological Seminary**, Jan. 30-  
Feb. 3. **Marie-Claire Alain** opens her  
tour in **Westmoreland Congregational  
Church**, Washington, D.C. Jan. 15 . . .  
**Wilma Jensen** plays in **First Presbyteri-  
an Church**, Springfield, Ill., Jan. 31 . . .  
**Claire Coel** plays in **Douglas Memorial  
Community Church**, Baltimore, Md., Jan.  
29 . . . **Ray Ferguson** dedicates the Allen  
organ in **First Presbyterian Church**,  
Syracuse, N.Y., Jan. 15; **St. Paul's Epis-  
copal Church**, Lansing, Mich., Jan. 25;  
Seattle, Wash., Jan. 29; plays the new  
**Casavant organ** in **Court Street Metho-  
dist Church**, Flint, Mich., Feb. 5 (pre-  
vious recitals in this church were by  
**William Teague**, Nov. 6; by **Marilyn Ma-  
son**, Jan. 8) . . . **Marilyn Mason** plays  
the new Möller organ in **First Presby-  
terian Church**, Niles, Mich., Jan. 10;  
plays performances with **Paul Doktor**,  
violinist, in **Kansas State Teachers Col-  
lege**, Pittsburgh, Jan. 15; in Lincoln,  
Nebr., Jan. 16 . . . **John Weaver** plays  
recitals in Ft. Worth, Jan. 10, and Aus-  
tin, Tex., Jan. 13; **St. Luke's Episcopal  
Church**, San Francisco, Cal., Jan. 17;  
San Jose, Cal., Jan. 19; Portland, Ore.,  
Jan. 21 . . . **Fernando Germani** con-  
cluded his current American tour dedicating  
the Möller organ in the Roman Catholic  
Cathedral, Miami, Fla., Dec. 18; he re-  
turns for a series of Bach recitals in  
**Grace Cathedral**, San Francisco, Cal.,  
starting Apr. 21, under the sponsorship  
of the Committee for Germani Bach  
Concerts. On Nov. 7 he played a pro-  
gram of concertos in the same cathedral,  
of the Mountain, Karg-Elert: Roulade;  
with music by **Bach, Poulenc and Bossi**.

## AGO 1961 REGIONAL CONVENTIONS

AGO National Headquarters has announced the  
following dates and places for the fifteen 1961  
Regional Conventions. It is stressed that at-  
tendance is not limited to those living in any  
particular region or area. All interested persons  
are welcome to all Regional Conventions.

Jan. 7-8: Idaho Falls, Idaho  
May 21-24: Washington, D. C.  
May 7-10: Charlotte, North Carolina  
June 12-14: Des Moines, Iowa  
June 13, 14: Tacoma, Washington  
June 18-20: Boston, Massachusetts  
June 18-20: Toledo, Ohio  
June 19-21: Wichita, Kansas  
June 20-22: Bridgeton, New Jersey  
June 21-23: Evanston, Illinois  
June 26-28: Syracuse, New York  
June 26-30: San Francisco, California  
June 27-30: Memphis, Tennessee  
July 13-15: Portland, Maine  
July 17-19: Boulder, Colorado

## You, the Reader

(Continued from page 8)

tion is its slider and key channel system.  
Whatever the weaknesses and arguments  
against tracker action, fundamentally the  
slide and key channel system is the  
perfect.

It has the most reliable and the sim-  
plest action, perfect distribution of air  
to the pipes, and above all, a superb  
tonal performance. But the tracker sys-  
tem is not suitable in many installations.

Because the organist likes the feeling  
of security he has in controlling his

touch, as with the piano, which tracker  
action gives him and because the prin-  
ciples of the slider and key channel sys-  
tem produce such perfect results I de-  
cided to do some research in the field of  
applying electrical energy to these pal-  
lets. This can be accomplished by ap-  
plying electrical-mechanical energy in  
place of the tracker action.

This action allows the player to have  
touch-control. He can open the pallet  
at whatever speed he chooses and can  
play largo, allegro, staccato, or any  
tempo he desires. Every artist must  
have some degree of imagination. When  
playing this organ the organist must im-  
agine that a wire is connected from the  
key to the pallet as it is in tracker  
action. When the player depresses the  
key a certain degree the pallet will open  
to that degree. The wire, however, is  
supplied with electrical energy assisting  
the organist to manipulate the pallets  
to any degree and speed he wishes,  
similar to power steering.

The speed of electric current is 180-  
000 m.p.s. and the speed of sound is  
1100 f.p.s. However, the sound lags as  
the distance increases. In transmitting  
electrical energy into mechanical energy  
there is a lag—yes—and there would  
be some slight lag in the sound but  
both are too infinitesimal for argument.  
The most important matter, as many of  
ganists assert, is to have this touch-  
control.

This brings us to another area of  
argument in the art of organ building.  
Now the organist has tracker key-touch.

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he has the proper distribution of air to the pipes, and finally he can control the speed of the pallet and actually feels the pallet under his fingers.

Roman Guenther  
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#### TRACKER, BRITISH CORNER

TAO:

In your issue of September 1960, I noted, with deep regret the passing of my very old friend Scott Buhrman; from my first meeting in 1924 we were on close terms; a highly individual personality has left us; please tell Mrs. Buhrman of my regret and sincere condolence

with her in her sad loss.

I must say I deplore some of the letters you publish in favor of tracker organs, slider soundboards, etc.; that from my son was a complete reply [See "You, the Reader," page 8, September 1960 issue] to those highly imaginative persons, it recapitulated the opinion of Donald Harrison some years ago and is the normal knowledgeable organ builder's view on this subject. There is no favour in reversion to 18th century practice and who are responsible for such in new organs will be reviled in a few years and rightly so. Organ builders who use these old methods are, I am sorry to say, influenced by economy in

production more than artistic values. "New Records." You refer to Power Biggs, Mendelssohn, St. Paul's Cathedral, you refer to its specification, but that one is out of date, the restoration and improvement recently completed and the revised specification will be available shortly but I could send you it if desired; same for Liverpool Cathedral as restored and improved.

Henry Willis  
Henry Willis & Sons Ltd.  
London, England

■ TAO has answered its good friend Henry Willis inviting him to send along the above-mentioned stoplists, will publish them in a future issue. Editor

### Farley K. Hutchins

Firestone Conservatory of Music  
Westminster Presbyterian Church  
Akron, Ohio

### Malcolm Johns

Wayne State University  
Grosse Pointe Memorial Church  
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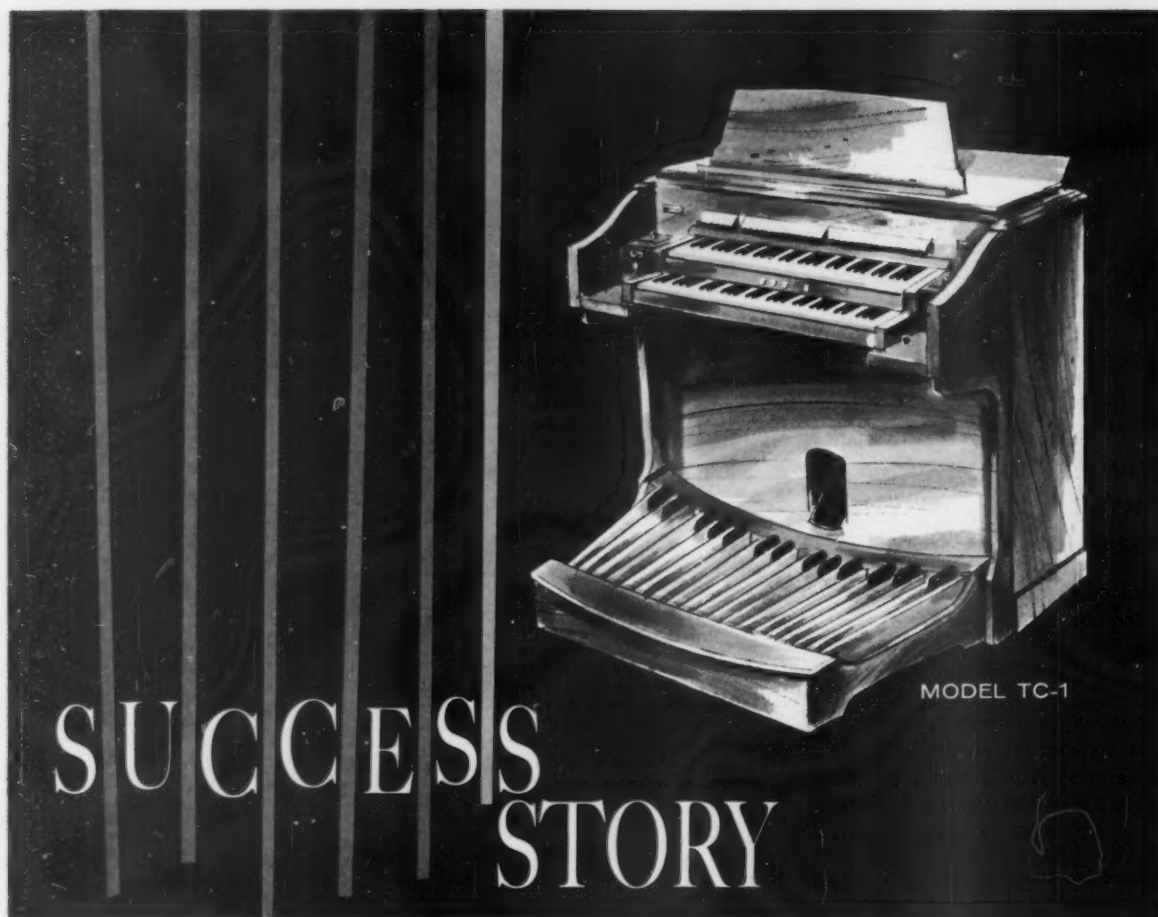
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